

SEP 13 1924

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THE TENTH WOMAN

Photoplay in six reels

Story by Harriet T. Comstock

Directed by James Flood

Author of the Photoplay (under section 62)
Warner Brothers Pictures, Inc. of U.S.

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THE TENTH WOMAN.

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By

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Harriet T. Comstock

- 1 EXT. STREAM. FADE IN. CLOSE SHOT OF Woman's hat floating down stream.

EXT. BANK OF STREAM.

Woman's clothing lying on bank. On top of it is pinned a note.

LAP DISSOLVE TO

CLOSE UP INSERT OF NOTE:

~~Life no longer~~ means anything to me,
so I'm leaving it all behind, etc.

- 3 LONG SHOT.
Showing stream, with clothing on ground in f.g. A Man is carrying, half dragging a woman out of the swift running water. He lays her on the bank and quickly loosens her clothing. As he does so her eyes open.

INTRODUCTORY TITLE FOR WILLA

- 4 CLOSER SHOT.
As her eyes open she weakly struggles to a sitting position. Both are nearly exhausted. The man steps back and looks at her.

INTRODUCTORY TITLE FOR BARRY.

- 5 CLOSE UP BARRY COMPTON.
As he stands looking down at the woman, and gradually gets his breath.

- 6 CLOSE UP WILLA.
Sitting, a bedraggled wreck, on the bank, dazed and dejected. She looks around and just starts to notice things.

- 7 CLOSE SHOT OF BOTH.
Barry is looking at the woman anxiously, as he asks her: "Are you all right?" She nods sullenly. Then he looks at her queerly, and asks: "How did you get in there?" She looks at him for a moment, as if about to speak, then checks herself and turns her head away. Barry senses something unusual, and turns away from her wonderingly, then his eyes fall on the wearing apparel lying near by.

- 3 -

- 2 -

13 THE FLOOR OF THE OPPOSITE END OF BRIDGE.

8 CLOSE UP WEARING APPAREL. shooting very low, showing only the wheels and the running board. To which the note is pinned. tears through picture at a great rate of

9 MED. SHOT.

14 Barry leaves her and goes and picks up the note and reads it. Then he understands the situation.

10 CLOSE UP BARRY. He looks up from the note toward Willa, and slowly exits to her. slides through the picture.

11 CLOSE SHOT

16 As Barry enters to girl. He sits down beside her, and says: "Are you feeling all right?" adding: slides to a stop in a cloud of dust. TITLE "SUPPOSE YOU TELL ME ALL ABOUT IT."

17 No answer from her. She is silent. A little more kindly he presses the question again. With a despondent shrug she says: "What's the use - telling wouldn't alter matters?" That doesn't stop him. He tells her: "Well, it might ease your mind." She is at a loss for words. She looks around, sees the note in his hand, and with an air of finality, says: "That will tell you everything." Barry replies: "Maybe I understand better than you think I do. I've seen the time when I felt the way you do - almost." And for a second he looks away as if thinking of his own life. Willa looks at him with the first touch of interest, this is a bond of sympathy between them, but as she looks at him his face resumes its usual cynical expression. As he turns to look at her again she turns away, and as she changes her position a little her wet clothes cause her to shiver. He sees this shiver, which brings him back to the practical side. He gets up quickly and crosses over to get her coat, and throws it around her, taking command of the situation. Then he helps her to her feet, much against her will, and starts to lead her away from the bank. She hangs back, shivering miserably. She takes one more look at the stream. He notices this action, and firmly but gently he takes her by the arm and leads her away, almost by force. and replies: "Well, forty miles - that'll be ten dollars." She reaches for her bag, extracts a bill from it, and hands it to him. He takes the bill. She closes bag. FADE OUT.

20 CLOSE UP CONSTABLE TITLE -- BUT SOME WOMEN BREEZE THROUGH LIFE ON CAREFREE WINGS. Accepting bill. He turns it over and looks at it.

21 INSERT BILL, which is a twenty dollar bill.

12 FADE IN ON CLOSE UP OF ONE END OF BRIDGE ON COUNTRY ROAD. Across which is stretched a heavy chain, one end of which is fastened to an up right pole, the other end snubbed around a pole on the opposite side of the road, and held tightly in both hands of the constable. The constable is pulling on the chain with all his might, his body braced, his face screwed up as if awaiting some heavy impact.

"I'M COMING BACK THIS WAY. THAT WILL PAY FOR THE ROUND TRIP."

- 3 -

- 4 -

13 THE FLOOR OF THE OPPOSITE END OF BRIDGE.

23 shooting very low, showing only the wheels and the running board of an automobile which tears through picture at a great rate of speed, after her, sort of dazed.

FADE OUT.

14 CLOSE UP CONSTABLE'S FACE, ROSE ANNE'S CRAVING FOR SPEED EVIDENT- tightly screwed up, waiting for the impending shock. IT CAME TO

24 the matter of a future husband. She turned to her father and said: "How does he come now?"

15 24 CONSTABLE'S END OF BRIDGE, ROOM.

shooting low, showing car entering shot with wheels locked, it slides through the picture.

INTRODUCTORY TITLE FOR BILLY.

16 LONG SHOT OF BRIDGE.

25 Constable holding chain as a very smart roadster, driven by a girl, slides to a stop in a cloud of dust.

INTRODUCTORY TITLE FOR FATHER.

26 CLOSE UP GAIL.

INTRODUCTORY TITLE FOR ROSE ANNE. The father, whose ancestral roots are entwined around Plymouth Rock, and who can not forget it.

17 CLOSE UP the occupant of car.

27 Introduce Rose-Anne. She looks at the chain in front of her, then to the constable, and bursts out laughing. listening.

18 28 CLOSE UP OF CONSTABLE. ROOM.

Still braced for the shock, when he is certain there is going to be none, his body relaxes, as he lets go the chain and it falls to the ground. He looks at the girl. Her laughter is now subdued, and very primly she says: "How do you do?" The constable walks over to her.

19 CLOSE UP OF CONSTABLE AND GIRL AT CAR.

He respectfully says, "How do you do, ma'am?" She asks: "How much is it this time?" The constable looks at her, strokes his chin, and replies: "Well, forty miles - that'll be ten dollars." She reaches for her bag, extracts a bill from it, and hands it to him. He takes the bill. She closes bag.

20 CLOSE UP CONSTABLE

and the father continues on the lecturing vein. Accepting bill. He turns it over and looks at it. argument becomes

21 INSERT BILL, which is a twenty dollar bill.

30 The Constable's face, as he looks from the bill to the girl, and says, "I haven't got any change."

22 CLOSE UP GIRL IN CAR.

She is just putting it into gear as she tells him:

TITLE

"I'M COMING BACK THIS WAY. THAT WILL PAY FOR THE ROUND TRIP."

- 23 **LONG SHOT.** **INT. BRAINERD LIVING ROOM.** The girl breezes away in a cloud of dust. The constable just looks after her, sort of dazed. **FADE OUT.**
- 24 **BRAINERD LIVING ROOM.** **TITLE ROOM.** ROSE ANNE'S CRAVING FOR SPEED EVIDENTLY DID NOT HOLD GOOD WHEN IT CAME TO THE MATTER OF A FUTURE HUSBAND. Both men still arguing. Both notice this, the old man turns to his father and says: "Here she comes now!" The boy turns and leaves his father.
- 25 **FADE IN ON BRAINERD LIVING ROOM.** Tea table is set. The two men are on. The father is talking to his son. **INTRODUCTORY TITLE FOR BILLY.** As William enters the shot, Rose-Anne bounces in, gives the usual greetings to the other two, and turns back to William as he asks her: "Why dear, what held you up?" to which she replies breezily: "OH, I BOUGHT A FEW MORE LINES."
- 26 **CLOSE UP WILLIAM BRAINERD.** **INTRODUCTORY TITLE FOR FATHER.** **CLOSE UP CALVIN BRAINERD.** her sally. William's face assumes a Rock, and who can not forget it.
- 27 **MED. SHOT. FATHER.** Both men conversing amiably, the son dutifully listening in a proving manner.
- 28 **LONG SHOT OF ENTIRE ROOM.** Mrs. Brainerd comes in noiselessly, and goes to the tea table where she starts fussing around. at the tea table. Rose-Anne chokes off the soap-box demonstration with a kiss, and taking the newspaper she has carried under her arm, she says: "Here, all about the Compton estate!" imitating a news-taker's tone. The father hears the mother at the tea table and mechanically takes a step toward her, then stops, pulls out his watch, looks at it, and puts it away with a frown. William moves uneasily at this gesture and says apologetically: "Rose-Anne's a little late. This with a feeble smile. "As usual," replies the father drily, and walks up stage a bit. Then he stops, and regarding his son, says in a slightly lecturing tone:
- 29 **MED. SHOT. FATHER AND SON.** **TITLE** "Punctuality has always been a virtue of the Brainerd family." tea things. She kisses Mrs. Brainerd. The son agrees and the father continues on the lecturing vein. William flies to Rose-Anne's defense, and the argument becomes rather animated.
- 30 **CLOSE UP OF THE TWO MEN.** The old man reading the paper, the boy looking lovingly toward the table. The old man raises his eyes from the paper and hands the paper to Rose-Anne. She takes the paper and looks at his father inquiringly. His father sweeps up the drive. and tells Billy to read it. Billy does so. **EXT. BRAINERD HOME.** Rose Anne in her sport car sweeps up the drive.

38

INSERT NEWSPAPER ARTICLE

31

INT. BRAINERD LIVING ROOM.

A cat, which has been peacefully dozing on the window sill, jumps up in alarm and flies across the room from Essex, perhaps a veiled reference to his reputation as a gay Lothario, etc.

32

BRAINERD LIVING ROOM.

39

Both men still arguing, as the cat crosses the room on the hop. Both notice this, the old man in surprise. The boy with relief turns to his father and says: "Here she comes now!" The boy turns and leaves his father.

40

CLOSE UP OF FATHER.

The father looking at Billy intently.

33

ENTRANCE TO LIVING ROOM.

41

As William enters the shot, Rose-Anne bounces in. She greets him with a kiss, gives the usual greetings to the other two, and turns back to William as he asks her: "Why dear, what held you up?" to which she replies breezily: and turns close up the door. The old man looks like we are going to and does not seem to share FOR CONSTABLE JONES' CHAIN!" a thoughtful glance toward Rose-Anne -

And she laughs lightly at her sally. William's face assumes a sober expression.

42

CUT IN A FLASH OF ROSE-ANNE talking animatedly at tea table. Mrs. Brainerd listening.

34

CLOSE UP FATHER.

He looks at Rose-Anne and shakes his head slightly in a disapproving manner.

35

LONG SHOT. BRAINERD LIVING ROOM.

Billy and Rose-Anne in the doorway, Billy remonstrating with her. Father in the b.g. mother at the tea table. Rose-Anne chokes off the soap-box demonstration with a kiss, and taking the newspaper she has carried under her arm, she says: "Here, all about the Compton estate - all about the Compton estate!" imitating a news-boy. Then she crosses over to Mrs. Brainerd at the tea table. Billy stands and looks after her with a shake of his head, as much as to say, "You're hopeless!" The father comes down to the boy and takes the paper. Father looks the same way at him and then looks at paper. His face and he gets his father's meaning, then he breaks into an uncomfortable laugh and tells his father:

TITLE

"THAT WAS JUST A POOLISH FLIRTATION."

36

CLOSE UP ROSE ANNE AND

MOTHER AT TABLE. BILLY LONG AGO.

She kisses Mrs. Brainerd and starts to help her with the tea things.

The old man shakes his head with the wisdom of age, and says: "I don't know - it's always best to be cautious and look facts in the

37

CLOSE SHOT OF THE TWO MEN.

The old man reading the paper, the boy looking lovingly toward the table. The old man raises his eyes from the paper and hands it to Billy. Billy takes the paper and looks at his father inquiringly. His father indicates the article and tells Billy to read it. Billy does so. The mother misses something from the table, and says, "Excuse me while I go get some sugar." Rose-Anne won't hear of this and makes the mother stay at the table while she exits from the room.

45

SHOT OF THE TWO MEN.

The father sees that Rose-Anne has left the room. He looks at his son thoughtfully for a second, and says: "Come here, son. Listen to what I'm going to say. I'm only speaking for your own good," adding:

38

INSERT NEWSPAPER ARTICLE

(About local real estate firm having discovered Barry Compton's whereabouts, his absence from Essex, perhaps a veiled reference to his reputation as a gay Lothario, etc.

39

CLOSE UP OF BILLY.

Reading the article. He turns the folded paper over to finish reading the article.

40

CLOSE UP OF FATHER.

The father looking at Billy intently.

41

SHOT OF BOTH

Father regarding Billy, who finishes reading the article and turns to his father joyously, and says: "It looks like we are going to close up the deal. The old man evidently has some misgivings, and does not seem to share the boy's enthusiasm. With a thoughtful glance toward Rose-Anne

42

CUT IN A FLASH OF ROSE-ANNE talking animatedly at tea table. Mrs. Brainerd listening.

43

DOORWAY TO THE KITCHEN.

Rose-Anne stands in the doorway, stalling around and listening. Then she looks over to the father.

44

The Father says, half to himself:

TITLE

"I HOPE IT WON'T BE NECESSARY FOR HIM TO COME HERE."

50

Billy hears this and half in surprise he asks: "What difference would that make to us?" The old man replies:

TITLE

"I WAS THINKING OF ROSE ANNE - YOU REMEMBER, DON'T YOU?"

51

BACK TO THE TWO MEN.

Billy looks at his father, bewildered for a moment, then a slow smile breaks over his face and he gets his father's meaning, then he breaks into an uncomfortable laugh and tells his father:

TITLE

"THAT WAS JUST A FOOLISH FLIRTATION. SHE'S FORGOTTEN HIM LONG AGO."

52

The old man shakes his head with the wisdom of age, and says: "I don't know - it's always best to be cautious and look facts in the face."

54

CLOSE SHOT AT TEA TABLE.

Rose-Anne animatedly telling Mrs. Brainerd, who is smiling sweetly and listening intently. The mother misses something from the table, and says, "Excuse me while I go get some sugar." Rose-Anne won't hear of this and makes the mother stay at the table while she exits from the room.

55

SHOT OF THE TWO MEN.

The father sees that Rose-Anne has left the room. He looks at his son thoughtfully for a second, and says: "Come here, son. Listen to what I'm going to say. I'm only speaking for your own good," adding:

mother motions them to come over to the tea table as she goes

FADE OUT

54. FADE IN ON LONG SHOT OF RANCH HOUSE.
SHOWING TITLE OF "ROSE ANNE IS STILL VERY YOUNG.
AND VERY IMPULSIVE. MY ADVICE
TO YOU, AS SOON AS YOU ARE
MARRIED ----"
55. TITLE WILLA'S PRESENCE AT THE RANCH
PUT A DIFFERENT COMPLEXION ON
ANY THINGS.
46. DOORWAY TO THE KITCHEN.
Rose-Anne, returning with the sugar, pauses on the threshold
as she hears the above, and looks toward father and son.
55. FADE IN ON CLOTHES LINE.
full of wash, blowing in the breeze. Amongst the wash are
some of Willa's stockings, and Harry's socks, hanging side
47. BACK TO THE TWO MEN in the shot. Business to be determined
The old man still talking when the boy sort of interrupts him
with:
"Oh, now, father, that will be all right. I'll take care of all
that!" Just a shade of annoyance creeps into the boy's tone.
56. The old man continues very seriously, and makes the most of his
main point when he says:
"I'm seriously washing up, one or two brushing
their hair."
57. TITLE "ALL WOMEN ARE FRIVOLOUS.
EVEN YOUR MOTHER ----"
48. LONGER SHOT.
Donaldson enters the scene. He has a bunch of checks in his
hand, skins over them, selects one and calls the man's name.
combining his hair turns around and takes
Rose-Anne stands in the doorway, stalling around and listening.
Then she looks over to the mother.
49. FLASH OF MRS. BRAINERD, absolutely subdued and domesticated.
58. CLOSE UP TWO OF MEN IN DOORWAY TO RANCH HOUSE.
They have already received their checks. They enter joyously.
One of them fishes a pair of dice out of his pocket, throws his
50. BACK TO ROSE-ANNE and says: "Any part of it, boys!" and
She does a lot of thinking and her eyes go over to the two men.
51. BACK TO THE TWO MEN. AROUND DONALDSON. He is taking all of the checks, and is
standing around talking idly. Two of the men hear the crap
shooters call and leave to join them. Donaldson's attention
is attracted somewhat by the dice.
TITLE "TAKE YOUR FATHER'S ADVICE.
BE FIRM WITH HER."
60. Billy realizes the logic of his father's remarks, but he does
not think it is going to be any serious problem, and heartily
agrees with him.
61. BACK TO DONALDSON.
52. DOORWAY TO KITCHEN.
Rose-Anne looks in the direction of the two men, and a very
whimsical smile appears on her face, as she exits to the tea
table.
62. FLASH OF THE CRAP GAMES.
The man with the dice is betting too high and having a tough time
get his money covered, and he implores the boys to take
53. LONG SHOT. Rose-Anne moves down to the tea table with the sugar, and dropping
her quiet air, says flippantly, "Here's the sugar, mother." The
money.
mother motions them to come over to the tea table as the scene
FADES OUT

54. **FADE IN ON LONG SHOT OF RANCH HOUSE.**
55. **showing as much of the surroundings as possible.** Donaldson asks: "Why don't you go over there and take that dough back?" Donaldson replies: "Don't bother me." as he looks over to **FADE OUT.** clothes line. Suddenly his eyes narrow as a sort of conviction grows on him.
- TITLE** WILLA'S PRESENCE AT THE RANCH
PUT A DIFFERENT COMPLEXION ON
MANY THINGS.
64. **FLASH OF CLOTHES LINE.**
65. **FADE IN ON CLOTHES LINE.**
full of wash, blowing in the breeze. Amongst the wash are some of Willa's stockings, and Barry's socks, hanging side by side. Willa is in the shot. Business to be determined later.
66. **CLOSE UP OF DONALDSON.**
As a knowing expression comes on his face and a little smile creeps around his mouth as he says to himself, "I'll be damned!"
56. **EXT. BUNK HOUSE.**
Four or five men industriously washing up, one or two brushing their hair.
66. **CLOSE UP DONALDSON'S GROUP.**
The man talking to Donaldson notices his inattention, hears the remark, then sees the smile on his face, looks off in the direction in which Donaldson is looking, and seeing nothing.
57. **LONGER SHOT.**
Donaldson enters the scene. He has a bunch of checks in his hand, skims over them, selects one and calls the man's name. One of the men who is combing his hair turns around and takes the check. Others gather around to get theirs, which he distributes to them. The men look at each other as if he has gone crazy, and then turn toward Donaldson for some explanation. He looks at them pityingly as though far above them in the matter of intelligence and with another significant look at the men.
58. **CLOSE UP TWO OF MEN IN DOORWAY TO BUNK HOUSE.**
They have already received their checks. They enter joyously. One of them fishes a pair of dice out of his pocket, throws his check on the ground and says: "Any part of it, boys!" and starts shaking the dice, looking expectantly towards group.
59. **CLOSE SHOT OF GROUP AROUND DONALDSON.** he is driving at. He Donaldson has already distributed all of the checks, and is standing around talking idly. Two of the men hear the crap shooters call and leave to join them. Donaldson's attention is attracted to something and he looks off.
60. **LONG SHOT OF ROOM. INT. RANCH HOUSE.**
Willa enters with armful of clean washing, comes to table, it and starts to sort the articles - as Barry at the clothes line, preparing to go inside, accustomed to having women about the house. He sees Willa, takes off his hat, greets her casually. She looks up at him, returns his greeting impersonally, and continues her sorting.
61. **BACK TO DONALDSON.**
He loses all interest in the conversation. With a far away look in his eyes he stands there thinking.
62. **CLOSE UP OF BARRY.**
He looks off at Willa, starts to turn away, then thinking of something, puts his hand in his pocket, draws out a check and
62. **FLASH OF THE CRAP GAME.**
The man with the dice is betting too high and having a tough time trying to get his money covered, and he implores the boys to take a little more. Meeting with no success, he calls over to Donaldson and his men to come on into the game and make some easy money.

60. MED. SHOT AT TABLE.

63. FLASH OF THE MEN. She washes as Barry enters. He extends the laughing as they refuse, and turn to Donaldson, asking: "Why don't you go over there and take that dough back?" Donaldson replies: "Don't bother me." as he looks over toward the clothes line. Suddenly his eyes narrow as a sort of conviction grows on him.

70. INSERT OF CHECK, for \$50. payable to Willa Brookes, with notation, "For services rendered."

64. FLASH OF CLOTHES LINE.

Vignetted down, showing only her stockings and Barry's socks hanging side by side. It back to Barry, saying: "Oh, no -- I couldn't take it. You owe me nothing -- it's just the other way." Barry makes no move to accept the check, but says: "Don't be foolish -- you've earned it."

65. CLOSE UP OF DONALDSON.

As a knowing expression comes on his face and a little smile creeps around his mouth as he says to himself, "I'll be damned!"

71. CLOSE UP WILLA.

Fumbling the check, embarrassed, uncomfortable. She stammers:

66. MED. CLOSE UP DONALDSON'S GROUP.

The man talking to Donaldson notices his inattention, hears the remark, then sees the smile on his face, looks off in the direction in which Donaldson is looking, and seeing nothing, says to Donaldson: "What's the matter? What's the matter?" Donaldson rouses himself and snaps out of it, and with a little smile, as if gratified at his own cleverness, he turns to the man a moment, looks at him without seeing him, then replies with a very knowing smile, "Nothing at all -- nothing at all." The two men look at each other as if he has gone crazy, and then turn toward Donaldson for some explanation. He looks at them pityingly as though far above them in the matter of intelligence and with another significant look at the wash line, says:

LONG AS YOU LIKE ----"

73. TITLE "RANCHING AIN'T THE TOUGH GRIND IT USED TO BE -- FOR SOME PEOPLE."

CLOSE SHOT OF THE TWO. She eyes him as if not quite sure that he means it, and drops her eyes under his rather curious gaze. She nervously toys with This does not enlighten them to any great extent. They just look at him dumbly, then ask him what he is driving at. He says, "Come here, you dumbbells," and with his eyes on the house he begins to tell his suspicions, which by now have become to him real convictions. DON'T GO NEAR

THE WATER."

67. LONG SHOT OF ROOM. INT. RANCH HOUSE.

Willa enters with armful of clean washing, comes to table, lays washing on it and starts to sort the articles -- as Barry enters with hat on like a man who is not accustomed to having women about the house. He sees Willa, takes off his hat, greets her casually. She looks up at him, returns his greeting impersonally, and continues her sorting.

74. EXT. BUNK HOUSE.

Donaldson surrounded by the crowd. (The crap game is over, the winner counting his spoils.) Donaldson has warned to his sub-

68. CLOSE UP OF BARRY. and listens with rapt attention. Some of them He looks off at Willa, starts to turn away, then thinking of something, pats his hand in his pocket, draws out a check and exits toward Willa.

69.

MED. SHOT AT TABLE.

Willa busy with the wash as Barry enters. He extends the check to her and says: "Here's something for you." Willa wash looks up, takes the check wonderingly, and looks at it.

MADE OUT

70.

INSERT OF CHECK, for \$60. payable to Willa Brookes, with notation, "For services rendered."

TITLE

BILLY WAS FIRM AND WATCHFUL.

ROSE-ANNE HAD HIM WORKING

Back: She looks up from check, the meaning of it slowly dawns on her, and she hands it back to Barry, saying: "Oh, no -- I couldn't take it. You owe me nothing -- it's just the other way." Barry makes no move to accept the check, but says: "Don't be foolish -- you've earned it."

76

Musicians packing up their instruments, through for the night.

71.

CLOSE UP WILLA.

Fumbling the check, embarrassed, uncomfortable. She stammers: The late crowd leaving. One or two groups linger. Waiters piling chairs on tables.

TITLE

"I DIDN'T MEAN TO STAY SO LONG I--"

72.

She is at a loss for words. JUES IN LOBBY OF CAFE.

(Putting on wraps) They are having a discussion in the center of which is Rose-Anne, who has a whole lot to say. They are trying to make up their minds as to what they will do with the

72.

CLOSE UP BARRY. All talking at once, but nobody can sug- He brushes her apology aside almost brusquely, and says:

TITLE

"NOT AT ALL -- STAY AS LONG AS YOU LIKE ---"

73.

EDGE OF CROWD.

Billy with overcoat on, hat in hand, dead tired and very weary, sinks onto a settee or divan. Just a patient, faithful watchdog. It is easy to see that this is not diversion or pastime for him.

73.

CLOSE SHOT OF THE TWO.

She eyes him as if not quite sure that he means it, and drops her eyes under his rather curious gaze. She nervously toys with the check. He studies her a moment, then with a dry, half kidding way, he adds:

80.

ROSE-ANNE finally jumps up with a great suggestion. They all crowd in and say "I-- BUT DON'T GO NEAR

THE WATER."

TITLE

"LET'S GO FOR A MOONLIGHT SWIM!"

BACK: She looks up quickly at his words. Then she sees that he is half smiling, and she is embarrassed at the recollection. He walks away.

81.

CLOSE UP BILLY ON SETTEE.

He hears this last suggestion and a look of terror comes into his face and he moans "Oh, no" at the same time getting to his

74.

EXT. BUNK HOUSE.

Donaldson surrounded by the crowd. (The crap game is over, the winner counting his spoils.) Donaldson has warmed to his subject, and the crowd listens with rapt attention. Some of them are listening to him, others are gazing off at the socks and stockings together on the clothes line, very eager to be off, when Billy enters, and going up to Rose-Anne -

83
75

CLOSE UP BILLY AND ROSE-ANNE.
INT. RANCH HOUSE. CLOSE UP WILLY. "you don't mean that?" Rose-
Showing wash, etc. She is mechanically fussing with the wash -
smiling through her tears. Willy, of course, I do," and turns
away as if the matter were settled. Billy detains her and says:
FADE OUT

TITLE "BUT DEAR, YOU'LL CATCH
YOUR DEATH OF COLD."
TITLE BILLY WAS FIRM AND WATCHFUL.
ROSE-ANNE HAD HIM WORKING

She has grown so sick OVERTIME AT IT. his always trying to restrain
her that she says peevishly:

76

FADE IN. ORCHESTRA PLATFORM. DON'T STOP TRYING TO PACK
Musicians packing up their instruments, through for the night.
BED AT NINE O'CLOCK, I'LL - I'LL -

77.

LONG SHOT. CAFE.
The late crowd leaving. One or two groups linger. Waiters
piling chairs on tables. a good fellow, and turns.

78.

CLOSE UP ONE OR THE TWO GROUPS IN LOBBY OF CAFE.
(Putting on wraps) They are having a discussion in the center
of which is Rose-Anne, who has a whole lot to say. They are
trying to make up their minds as to what they will do with the
rest of the evening. All talking at once, but nobody can sug-
gest anything that everyone will agree to. DISSOLVE TO

84
79.

SWIMMING POOL. LONG SHOT. (MOONLIGHT)
EDGE OF CROWD. in bathing suits, some in the water swimming
Billy with overcoat on, hat in hand, dead tired and very weary,
sinks onto a settee or divan. Just a patient, faithful watchdog.
It is easy to see that this is not diversion or pastime for him,
it is plain duty. He keeps his eyes on the crowd and wearily
shakes his head.

85

80.

CLOSE UP BILLY AND ROSE ANNE ON EDGE OF POOL.
He tries to put the overcoat around her shoulders, but she
GROUP. him away. He tries to say something to her, but she
Rose-Anne finally jumps up with a great suggestion. They all
crowd in and she says:

86

SURFACE OF TITLE. "LET'S GO FOR A MOONLIGHT SWIM!"
All ripple, people swimming about. Rose-Anne's head comes
to the surface and she looks laughingly up at the camera and
waves her hand.

81.

CLOSE UP BILLY ON SETTEE.
He hears this last suggestion and a look of terror comes into
his face and he moans "Oh, no" at the same time getting to his
feet laboriously.

87

Standing on the edge of the pool. He is looking at the spot
where she is waving at him and solemnly shakes his head.

82.

GROUP.
The group is unanimous and a few are very eager to be off, when
Billy enters, and going up to Rose-Anne -

83

CLOSE UP BILLY AND ROSE-ANNE.

88

Billy says to Rose-Anne, "Surely you don't mean that?" Rose-Anne looks at him, and with sweet patience which is almost an effort answers: "Don't be silly, of course, I do," and turns away as if the matter were settled. Billy detains her and says:

TITLE "BUT DEAR, YOU'LL CATCH

CLOSE UP: Top of table holding a bottle labelled Eucalyptus Oil. A girl's hand comes in and lifts bottle from table. DISSOLVE TO:

She has grown so sick and tired of his always trying to restrain her that she says peevishly:

89.

INT. ROSE-ANNE'S BEDROOM. LONG SHOT. Rose-Anne TITLE bed "IF YOU DON'T STOP TRYING TO PACK ME IN COTTON AND TUCKING ME INTO BED AT NINE O'CLOCK, I'LL - I'LL ---"

90.

She finishes the title with a little laugh and says: "Don't let's make a scene. Be a good fellow," and turns in a peevish manner.

84

LONG SHOT OF GROUP IN LOBBY.

Rose-Anne turns from Billy and with her accustomed breeziness sweeps the crowd who are waiting along, and out with her, Billy trailing wearily in the rear.

LAP DISSOLVE TO

84 a

SWIMMING POOL. LONG SHOT. (MOONLIGHT)

The entire party in bathing suits, some in the water swimming around and diving in, etc. Billy standing on the edge with his overcoat just thrown over his shoulders. Rose-Anne comes up to him.

85

CLOSE UP BILLY AND ROSE ANNE ON EDGE OF POOL.

He tries to put the overcoat around her shoulders, but she waves him away. He tries to say something to her, but she germinates his speech by turning to the water and diving in.

86

SURFACE OF WATER.

All aripple, people swimming about. Rose-Anne's head comes to the surface and she looks laughingly up at the camera and waves her hand.

87

CLOSE UP BILLY.

Standing on the edge of the pool. He is looking at the spot where she is waving at him and solemnly shakes his head.

88

WATER.

91 With a shake of her head she swims out of picture, leaving just a bare expanse of water which DISSOLVES TO apply the oil when they hear a knock. Maid crosses to door and opens it, and Billy enters to bed. The maid goes out.

CLOSE UP: Top of table upon which is standing a bottle labelled Eucalyptus Oil. A girl's hand comes in and lifts bottle from table. DISSOLVE TO:

89.

92 CLOSE UP - BILLY AND ROSE-ANNE.

Rose-Anne looks up at him almost defiant and says "Good morning." INT. ROSE-ANNE'S BEDROOM. LONG SHOT. Billy lies down at head, and looks Rose-Anne is in bed looking miserable. Maid is just taking the bottle from the table in the f.g., taking out the cork, etc.

90.

93 CLOSE UP ROSE-ANNE.

Lying in bed feeling miserable. She calls to maid in a pettish manner. All of the oil, then his eyes travel to the side table.

94

SIDE TABLE

CLOSE UP Bottle of Eucalyptus Oil with the cork removed.

95

CLOSE UP - ROSE-ANNE IN BED.

She is watching him like a child who has been caught at something (Cuts into the above) notices him shift, and then follows his gaze until it reaches the oil bottle. She is startled at the oil bottle and then the bottle is dropped on a bed and she looks at it with a surprised expression. She takes it up and looks at it with a surprised expression. She takes it up and looks at it with a surprised expression.

96

END. SHORT NOTE.

She follows his glances to the oil bottle and then looks back at him. Tableau: he looking at the bottle with a musing expression in his face. She is laying back among the pillows with a sullenly defiant look on her face.

97

CLOSE UP - ROSE-ANNE

Just looking at him sullenly defiant.

98

CLOSE UP - BILLY.

His eyes on the oil bottle, a musing look on his face. He finally looks back to his wife. (He is thinking plenty, does n't have to speak.)

- 91 MED. SHOT.
Maid crosses to her and starts to make ready to apply the oil when they hear a knock. Maid crosses to door and opens it, and Billy enters to bed. The maid goes out.
- 100 CLOSE UP - BILLY
He gives her a long look, then with a sigh of hopelessness, he...
- 92 CLOSE UP - BILLY AND ROSE-ANNE.
Rose-Anne looks up at him almost defiant and says "Good morning." Billy just nods good morning and smiles down at her, and looks her over
- 101 MED. SHOT.
At this moment from him she bounces up in bed and starts to bowl him out. He does not say a word, in fact, he does not get a chance to. "You coming in here to gloat over me, est."
- 93 CLOSE UP - BILLY. "I TOLD YOU SO" --- WHY, SAVE
Smiling down at her, he looks at her closely. He notices and sniffs the smell of the oil, then his eyes travel to the side table. She finishes her title and flops back among the pillows. He very gently start to explain that only the kindest of motives prompted his visit. This only makes her madder, and she bounces up in bed again and either rings the bell for the maid, or calls her. Maid enters. Billy sees it is no use, and with that everlasting patient gesture, he thoughtfully exits.
- 94 SIDE TABLE
CLOSE UP Bottle of Eucalyptus Oil with the cork removed.
- 95 CLOSE UP - ROSE-ANNE IN BED. FADE IN.
She is watching him like a child who has been caught at something (Cuts into the above) notices him sniff, and then follows his gaze until it reaches the oil bottle. Willa is standing at the center table running the drapery drapes on a rod for the last window. She is doing it a little bit hurriedly, as if anxious to finish the task quickly. She takes it and hastens across to the unfinished window, which is on the side.
- 96 MED. SHOT BOTH.
She follows his glances to the oil bottle and then looks back at him. Tableau: he looking at the bottle with a musing expression in his face. She is laying back among the pillows with a sullenly defiant look on her face.
- 103 CLOSE UP WILLA AT WINDOW.
Putting the curtain in place. She is working with quite haste when suddenly she stops as she sees something thru the window. She makes an impatient gesture, annoyed (at Barry having arrived).
- 97 CLOSE UP - ROSE-ANNE
Just looking at him sullenly defiant.
- 104 EXT. GATE
Barry turns in. He hears somebody call. A man comes up and hands him some mail, which Barry looks at, then begins to open and read.
- 98 CLOSE UP - BILLY.
His eyes on the oil bottle, a musing look on his face. He finally looks back to his wife. (He is thinking plenty, does not have to speak.)

99 CLOSE UP - ROSE ANNE. AT WINDOW.
Just looking at him. Waiting for the lecture which is bound to come. Goes to her work with renewed vigor.

100 CLOSE UP - BILLY CLOSE UP OF BARRY.
He gives her a long look, then with a sigh of hopelessness, he merely shakes his head. deep thought, he slowly exits towards the house.

101 MED. SHOT
At this moment from him she bounces up in bed and starts to bawl him out. He does not say a word, in fact, he does not get a chance to. "You coming in here to gleat over me, tests, fool upon which she has been standing. She puts the stool away, and a den. "IF YOU CAME IN HERE TO TELL ME. "I TOLD YOU SO" --- WHY, SAVE YOUR BREATH!"

102 She finishes her title and flops back among the pillows. He very gently start to explain that only the kindest of motives prompted his visit. This only makes her madder, and she bounces up in bed again and either rings the bell for the maid, or calls her. Maid enters. Billy sees it is no use, and with that everlasting patient gesture, he thoughtfully exits.

103 CLOSE UP OF WILLA FADE OUT.
Stalling around, pretending to be busy at some little task. she sneaks a little look at Barry to see if he has noticed the change in the place.

102 LONG SHOT. RANCH LIVING ROOM. FADE IN.
The place is now entirely transformed. In place of the dirty old saggy curtains, there are now crisp white ones with cretonne drapes, on all except one window, which is partly unfinished. Willa is standing at the center table running the cretonne drapes on a rod for the last window. She is doing it a little bit over hurriedly, as if anxious to finish the task quickly. She takes it and hustles across to the unfinished window, which is on the side of the room which gives out to the front gate.

103 CLOSE UP WILLA BY WINDOW.
She sees this. With a confident little glance around the room at her work, she feels sure Barry will notice it most any minute. She goes and enters to see. With a sweep of

103 CLOSE UP WILLA AT WINDOW.
Putting the curtain in place. She is working with quite haste when suddenly she stops as she sees something thru the window. She makes an impatient gesture, annoyed (at Barry having arrived before she has finished.) Ling up his sleeve. Willa is b.g. by window. Barry is absolutely unconscious of his surroundings and unaware of Willa's presence in the room. Presently arrives at a decision, comes out of his reverie, and exits

104 EXT. GATE
Barry turns in. He hears somebody call. A man comes up and hands him some mail, which Barry looks at, then begins to open and read.

113 CLOSE UP WILLA AT WINDOW.
 105 CLOSE SHOT WILLA AT WINDOW.
 Willa sees Barry pause, and thank ful for the momentary delay, goes to her work with renewed vigor.

114 DOOR TO BARRY'S BEDROOM.
 Barry goes into his own room and closes the door behind him.
 106 EXT. GATE. CLOSE UP OF BARRY.
 He is reading the letter. With a serious look on his face he finishes, and in deep thought, he slowly exits towards the house.

115 CLOSE UP WILLA.
 She looks around the room with disappointment, all her handiwork has gone for nothing. She smiles to stove.

107 INT. LIVING ROOM. MED. SHOT:
 Willa hastily completes the job, jumps down from the stool upon which she has been standing. She puts the stool away,
 116 and all evidences of her work as Barry enters. of the Barry goes to the stove to the table, and starts to pick drawers, looking for something. He comes across a girl's picture and looks at it whimsically.

108 LONG SHOT.
 Barry enters, head down, letter in hand, and crosses to the table. He stands there in a brown study, Willa in
 117 b.g. by the window. She goes to the stove to the table, and starts to pick up the remnants of the curtain material preparatory to laying the cloth for supper.

109 CLOSE UP OF WILLA
 Stalling around, pretending to be busy at some little task. she sneaks a little look at Barry to see if he has noticed the change in the place.
 118 Barry enters the room, across the threshold, and for the first time, he seems aware of the change in the room. He glances around in pleased amazement.

110 CLOSE UP BARRY AT TABLE (FROM WILLA'S ANGLE.)
 He is idly toying with the letter, his mind anywhere but on his immediate surroundings. Then he drops the letter
 119 on the table and mechanically starts rolling up his sleeves. She sees that he has noticed her handiwork, and judging by the look on her face, she is amply repaid for her labor.

111 CLOSE UP WILLA BY WINDOW.
 She sees this. With a confident little glance around the room at her work, she feels sure Barry will notice it most
 120 any minute. Barry enters the door and enters to her. With a sweep of his hand, indicating the room, he remarks the change, a very pleased look on his face. Willa sees this and is inwardly flustered. She tries to conceal this, but is not
 112 LONG SHOT - BARRY BY TABLE.
 He is absent-mindedly rolling up his sleeve. Willa in b.g. by window. Barry is absolutely unconscious of his surroundings and unaware of Willa's presence in the room. Presently he arrives at a decision, comes out of his reverie, and exits leaving the letter on the table. led to go away. He leaves her without remarking the havoc he has raised by this declaration. She is stunned, and stands there motionless as he walks out of the shot. Then, rather a hopeless, bitter little smile appears on her face, she tells herself she is crazy ever to think he might be interested in her. She looks at a piece of the curtain material in her hand, then with a shrug, and a quick little laugh, as if to throw off her depression, she hurriedly proceeds to pick up the rest of the material, then picks up the letter and looks at it, wondering for a second what to do with it. Then she exits to the bedroom.

113 CLOSE UP WILLA AT WINDOW.
Her eyes follow him and she sees -
Willa comes in rather excited, and is about to drop the letter on the desk. As she is turning away her eyes fall on - she is doing the work. She is going to do nothing to

114 DOOR TO BARRY'S BEDROOM.
Barry goes into his own room and closes the door behind him.

122 INSERT PICTURE.

115 CLOSE UP WILLA.
She looks around the room with disappointment, all her handiwork has gone for nothing. She exits to stove.
123 This stops her and she goes a little closer to the desk in order to get a good look. She thinks a moment. She glances over the desk at the array of papers, ect. Then she does a little thinking. The temptation becomes too great, and with

116 INT. BARRY'S BEDROOM.
Barry goes to desk and start digging papers out of the drawers, looking for something. He comes across a girl's picture and looks at it whimsically.

124 CLOSE UP OF WILLA
Critically examining the picture, mentally picking it to pieces. She wonders what do. Slowly, she lowers the picture

117 BACK TO LIVING ROOM.
Willa comes from the stove to the table, and starts to pick up the remnants of the curtain material preparatory to laying the cloth for supper.
125 FADE OUT.

118 DOOR TO BARRY'S ROOM. NEXT MORNING
It opens and Barry steps across the threshold, and, for the first time, he seems aware of the change in the room. He glances around in pleased amazement.

123 INT. LIVING ROOM. FADE IN.
Willa doing something about the house. Is very blue. She

119 CLOSE UP WILL AT TABLE.
She has heard Barry enter the room, and looks at him. She sees that he has noticed her handiwork, and judging by the look on her face, she is amply repaid for her labor.

126 EXT. LUNCH HOUSE
Men loading trunk into wagon. Goes in with a bang.

120 MED. SHOT.
Barry leaves the door and enters to her. With a sweep of his hand, indicating the room, he remarks the change, a very pleased look on his face. Willa sees this and is inwardly flustered. She tries to conceal this, but is not entirely successful. He goes on to tell her a lot of stuff about the "woman's touch" how it transforms the home ect. that a dog kennel could be made nice enough to live in by the right woman. This flusters her a great deal, and she's in her seventh heaven until he snatches her out of the clouds with the remark that he is compelled to go away. He leaves her without remarking the havoc he has raised by this declaration. She is stunned, and stands there motionless as he walks out of the shot. Then, rather a hopeless, bitter little smile appears on her face, she tells herself she is crazy ever to think he might be interested in her. She looks at a piece of the curtain material in her hand, then with a shrug, and a quick little laugh, as if to throw off her depression, she hurriedly proceeds to pick up the rest of the material, then picks up the letter and looks at it, wondering for a second what to do with it. Then she exits to the bedroom.

129 CONTINUED.

1181 CONTINUED BARRY'S BEDROOM

Willa comes in rather forlorn, and is about to drop the letter on the desk. As she is turning away her eyes fall on - she is doing, she stops. She is going to do nothing to aid his departure.

122 INSERT PICTURE.

130 BACK TO DONALDSON

At first he relishes her agency, and then a slight shade of pity (?) comes over his face, then a shrug. "Well, it's

123

BACK TO WILLA

This stops her and she goes a little closer to the desk in order to get a good look. She thinks a moment. She glances over the desk at the array of papers, etc. Then she does a little thinking. The temptation becomes too great, and with a cautious glance around, she picks up the picture.

131 BEDROOM - MED. SHOT

124

Repeat action of Donaldson closing watch. Barry turns as CLOSE UP OF WILLA of watch, and says: "Well, let's go" Critically examining the picture, mentally picking it to pieces, as woman will do. Slowly, she lowers the picture then connects it with the letter in her hand, and stands there thoughtfully pondering the matter in her mind, figuring that this is the woman and wistfully, lays the photograph back where she found it. a light manner, turns away. FADE OUT.

TITLE

NEXT MORNING

OR

LAPSE OF TIME.

133 MED. SHOT

She is leaving table as they enter. Donaldson comes to table to take bags. Barry goes to Willa; who turns to him.

125

INT. LIVING ROOM. FADE IN.

Willa doing something about the house. Is very blue. She stops, looks out doors. Barry's bag on table (?)

134

He says "Well, I'm off" She looks at him with a prop smile, which is not altogether a success. She wipes her hands off on her apron (for no reason) He holds out his hand. She

126

EXT. RANCH HOUSE

Men loading trunk into wagon. Goes in with a bang. n't know how to take the praise. But in reality only to cover the emotion which surges up in her at the contact of his hand. He continues to talk.

127

INT. LIVING ROOM. CLOSE UP OF WILLA.

Very depressed and dejected. Turns and looks at bags, with a "What's the use - who am I to feel this way" attitude.

135

CLOSE UP DONALDSON AT TABLE.

Very methodically and deliberately, fastening strap. His attention, however, is with Willa and Barry, and his face

128

LIVING ROOM. SHOOTING AT DOOR TO BARRY'S ROOM.

It is open, and beyond are seen Barry and Donaldson. Donaldson is waiting for Barry, who is reluctantly looking over the room to see if he has missed anything. Donaldson turns. His attention is attracted and he looks into living room - and sees --

129

LIVING ROOM FROM DONALDSON'S ANGLE. CLOSE UP WILLA AT TABLE. A bitter little smile on her face, toying with the strap of suit case; she sighs, and sees that the straps of the suit case are unfastened.

CONTINUED.

128 CLOSE UP WILLIA (FROM DONALDSON'S ANGLE)

129 CONTINUED. and is dropped as she listens to Barry, a happy look on her face. She sneaks a look at her hand clasped in And she mechanically starts to fasten them. Then realizing what she is doing, she stops. She is going to do nothing to aid his departure.

137 CLOSE UP DONALDSON

He sees how she relishes the situation, then looks

130 BACK TO DONALDSON

At first he relishes her agony, and then a slight shade of pity (?) comes over his face, then a shrug. "Well, it's

138 none of my business." and he starts away when another idea occurs to him. He takes another look toward her, a plan forms. He takes a little look toward Barry, then pulls his watch, looks at it, snaps it shut very significantly, releases it, and referring to the neatness of the place says:

TITLE

"YOU'VE MADE ME HATE TO

131 BEDROOM - MED. SHOT

LEAVE THE OLD PLACE."

Repeat action of Donaldson closing watch. Barry turns as if he heard closing of watch, and says: "Well, let's go" and they exit. and thinking of the girl's picture and letter she says:

TITLE

(To the effect that when he gets East

132

CLOSE UP WILLIA AT TABLE. this will fade out of his memory etc.) She hears them coming, and assumes a light manner, turns away. and at this, and says that such a thing is possible, but not very likely, and to make sure of it

TITLE

"I'M LEAVING YOU IN CHARGE OF THE

133

MED. SHOT

PLACE. JUST WRITE ME A REPORT EVERY

She is leaving table as they enter. Donaldson comes to table to take bags. Barry goes to Willia, who turns to him. She says "Oh no, I could n't manage it" He overrides her objections and starts for the door. She follows.

134

CLOSE UP WILLIA AND BARRY.

139 He says "Well, I'm off" She looks at him with a prop smile, which is not altogether a success. She wipes her hands off on her apron (for no reason). He holds out his hand. She takes it. He starts to tell her what a wonderful change she has brought about. She drops her eyes as if she did n't know how to take the praise. But in reality only to cover the emotion which surges up in her at the contact of his hand. He continues to talk.

140

LONG SHOT - FULL ROOM.

Donaldson takes bags from table and starts for door. Barry and Willia moving to door. Donaldson exits, followed by

135

CLOSE UP DONALSON AT TABLE. door looking after him.

Very methodically and deliberately, fastening strap. His attention, however, is with Willia and Barry, and his face shows his admiration for Barry, at the way he handles his women. He looks -

136 CLOSE UP WILLA (FROM DONALDSON'S ANGLE)
Her head is dropped as she listens to Barry, a happy look
1414 on her face. She sneaks a look at her hand clasped in
Barry's. She is thrilled. Barry's grips, puts them into wagon,
Barry joins him. The usual goodbye. The Barry says to
Donaldson, "SEE'S BOSS AS LONG AS SHE SAYS."

137 CLOSE UP DONALDSON "SEE'S BOSS AS LONG AS SHE SAYS."
He sees how she relishes the situation, then looks
SERVICE."

Barry climbs into wagon. When Donaldson asks him a question.

138 CLOSE UP BARRY AND WILLA:
He is holding her hand, talking to her. He looks around
the room. She looks up at him. He is totally unconscious
that he is holding her hand, suddenly realizes it, and relea-
ses it, and referring to the neatness of the place says:
on his face. He turns, looks and sees -

TITLE "YOU'VE MADE ME HATE TO
LEAVE THE OLD PLACE."

142 She is a little flustered at this, then something comes
back to her, and thinking of the girl's picture and letter
she says:

TITLE (To the effect that when he gets East
all this will fade out of his memory etc.)

143 CLOSE SHOT OF WILLA'S WAGON MOVES, ENTERS. BARRY LOOKS BACK, SEES WILLA, AND
He laughs at this, and says that such a thing is possible,
but not very likely, and to make sure of it

TITLE "I'M LEAVING YOU IN CHARGE OF THE
PLACE. JUST WRITE ME A REPORT EVERY
WEEK."

144 CLOSE SHOT WILLA IN DONALDSON'S HAND.
She sees this and waves her hand.

She says "Oh no, I could n't manage it" He overrides her
objections and starts for the door. She follows.

145 LONG SHOT ROAD. WILLA'S ANGLE.
Wagon disappearing in distance. Donaldson standing or
leaning against fence

139 MED. SHOT TABLE IN FOREGROUND. FADE OUT
Willie and Barry in b.g. Donaldson in f.g. Donaldson's
face comes away from Barry, he just wags his head in sheer
admiration. He takes bags from table.

TITLE SERVICE BECAME THE WATCHWORD ON
BARRY'S RANCH - TO WILLA THE

140 LONG SHOT - FULL ROOM.
Donaldson takes bags from table and starts for door. Barry
and Willie moving to door. Donaldson exits, follows by
Barry. Willie stands in door looking after him.

146 FADE IN CLOSE UP BUNCH OF FLOWERS.
Tied with horsehair belt. A woman's hand turning them
over, taken card.

EXT. AT WAGON OR TRUCK.

Donaldson enters with Barry's grips, puts them into wagon, Barry joins him. The usual goodbye. The Barry says to Donaldson, "SEE HER HEAD, A PERPLEXED LOOK ON HER FACE, THEN IT SLOWLY DAWNS ON HER THAT SOMEONE IS TRYING TO BE NICE TO HER." TITLE: "SHE'S BOSS AS LONG AS SHE SAYS." Donaldson looks down at it again. "I WANT YOU TO GIVE HER EVERY SERVICE."

Barry climbs into wagon. When Donaldson asks him a question. Barry leans out and says:

Old man of all work comes on lugging a rail of fresh milk and a horse nears the stage. The old man looks up and enters to him, and with a threatening gesture takes the rail and wagon pulls out, leaving Donaldson with a knowing look on his face. He turns, looks and sees -

CLOSE UP WITH LA. IN DOORWAY. NO EXT. MED. SECT.

She stands looking after the wagon enter, sees that every-
thing is clear, steps across threshold, takes off hat,
disclosing nicely brushed hair, and putting his hand to
his mouth, coughs.

CLOSE SHOT OF WILLA'S ANGLE OF ROAD.

Wagon moves, enters. Barry looks back, sees Willa, and waves his hand.

CLASH UP WITH A TABLE.

And had known the night and turna her head.

CLOSE SHOT WILLA IN DOORWAY

She sees this and waves her hand.

CLOSE UP MAN IN DOORWAY.

The man makes a sweeping bow, a regular Lothario of the broad spaces, and stands grinning.

LONG SHOT ROAD. WILLA'S ANGLE.

Wagon disappearing in distance. Donaldson standing or leaning against fence

CLOSE UP WILLA AT TABLE.

FADE OUT

She turns from the door. An annoyed look comes over her face. She reaches a decision, lays the flowers on the table and exits.

TITLE

SERVICE BECAME THE WATCHWORD ON
BARRY'S RANCH - TO WILLA THE

LONG SHOT

PLACE FAIRLY REEKED WITH IT. officers bay

the pail of milk. She ignores him until she is on the threshold, then turns and motions him to her, which he does, wonderingly, but smilingly.

FADE IN CLOSE UP BUNCH OF FLOWERS.

Tied with horsehair belt. A woman's hand turning them over. takes card.

door and threw it in his face, and flicked her against the door. Then having a big sigh to show the tension is relieved.

134 CLOSE UP AT DOOR.
Willa in doorway as man comes up to her. She indicates a
147 CLOSE UP WILLA in doorway and says sweetly "You stand there".
Looking down at card, which she is holding in her hand.
She raises her head, a perplexed look on her face, then
it slowly dawns on her that someone is trying to be nice
to her. A grim smile comes over her face. She
looks down at it again, just hesitating. A big calf, he
follows suit. Then, smilingly, she holds out her hand
for the pail of milk, which he hands to her. As she takes
it, a very hard look comes over her face, and she addresses
148 EXT. RANCH loudly: "Then next time you have any business to
do, old man of all work, come on lugging a pail of fresh milk
and as he hears the steps a cowboy who is all spruced up
enters to him, and with a threatening gesture takes the pail
of milk away from him and exits toward house, leaving the
man of all work open mouthed. As after him, breathing hard
with indignation. Then, a troubled look comes over her
face as she turns to put the milk away and she hears some-
thing and looks toward other door on opposite side of the
149 INT. LIVING ROOM. DOOR TO EXT? MED. SHOT.
Cowboy with milk pail cautiously enter, sees that every-
thing is clear, steps across threshold, takes off hat,
disclosing nicely brushed hair, and putting his hand to
his mouth, coughs. (WILLA'S ANGLE.)
150 Another one of the ranch Romeos is standing there, well
inside the room. He has some sort of offering in his
hand.
150 CLOSE UP WILLA AT TABLE.
She has heard the cough and turns her head.
156 CLOSE UP WILLA
A hunted look comes into her face. As she eyes him up and
151 CLOSE UP MAN IN DOORWAY.
The man makes a sweeping bow, a regular Lothario of the
broad spaves, and stands grinning.
157 CLOSE UP MAN'S HANDS with a significant look at the door
(Which are nervously fumbling his offering or present)
152 CLOSE UP WILLA AT TABLE. (later.)
She turns from the door. An annoyed look comes over her
face. She reaches a decision, lays the flowers on the
table and exits.
153 CLOSE UP WILLA
She takes the situation in at a glance, and a hard look
comes over her face. She advances to him.
153 LONG SHOT
Willa crosses from table to door, passes man who offers her
the pail of milk. She ignores him until she is on the
threshold, then turns and motions him to her, which he
159 does, wonderingly, but smilingly. Willa enters and just stands
looking at him, with a very grim expression on her face. He
notices her look, starts to say something, changes his mind,
and his grin becomes very sheepish. She just eyes him coldly
and says: "What do you want?" His grin disappears altogether
and she repeats her question. He stammers "Nothing" and
starts backing out. She says "You've got it" and takes the
door and slams it in his face, and sinks back against the
door, then heaves a big sigh to show the tension is relieved.

(Either a Tizzle or a Lap Dissolve.)

154
160

CLOSE UP AT DOOR.

Willa in doorway as man comes up to her. She indicates a spot outside doorway and says sweetly "You stand there". The man does as he is told and steps to place indicated, very happily, not quite knowing what it is all about but figuring he is making a lot of time. Then, in the same kidding manner she raps the door casing, and pantomimes that he do the same thing. Grinning like a big calf, he follows suit. Then, smilingly, she holds out her hand for the pail of milk, which he hands to her. As she takes it, a very hard look comes over her face, and she addresses him very coldly: "Then next time you have any business to transact in this house, do it in that manner. Do you understand?" She snaps this at him. He stands there like a big schoolboy in front of his teacher and haltingly says "Yes." With a wave of her arm, she says "Then clear out" and he stumbles away. She looks after him, breathing hard with indignation. Then, a troubled look comes over her face as she turns to put the milk away and she hears something and looks toward other door on opposite side of the room.

161

162

163

MED. SHOT BOTH

A grin comes over Donaldson's face, and he throws a glance toward the house.

155

MED. SHOT DOORWAY (WILLA'S ANGLE.)

Another one of the ranch Romeos is standing there, well inside the room. He has some sort of offering in his

164

hand.

Working on porch, or going just inside.

156

CLOSE UP WILLA

A hunted look comes into her face. As she eyes him up and down, her eyes light on into a laugh, and a "Hello Shorty!" at the sound of which the man hastily tries to conceal his exposed affliction in an embarrassed movement. With lips tightly shut the man nods "Hello" with his head. Donaldson

157

CLOSE UP MAN'S HANDS and with a significant look at the house (which are nervously fumbling his offering or present) (Present to be determined later.)

TITLE

"YOUR FIRST TRIP TO THE HOUSE WAS N'T ENOUGH - YOU HAD TO TRY AGAIN."

158

CLOSE UP WILLA

She takes the situation in at a glance, and a hard look comes over her face. She advances to him. He says to her anything, ruefully nods his head, and then turning up his face, disclosing a set of toothless gums and holding up his tightly clenched store teeth in one hand, his mouth

159

MED. SHOT AT DOOR. says:

Romeon stands there grinning, as Willa enters and just stands looking at him, with a very grim expression on her face. He notices her look, starts to say something, changes his mind, and his grin becomes very sheepish. She just eyes him coldly and says: "Hat do you want?" His grin disappears altogether and she repeats her question. He stammers "Nothing" and starts backing out. She says "You've got it" and takes the door and slams it in his face, and sinks back against the door, then heaves a big sigh to show the tension is relieved.

(Either a Title or a Lap Dissolve.)

173 CLOSE UP OF THE WHIP SNAPPING PARTY
EDITORIAL TITLE.
They laugh hysterically as they behold the havoc they have wrought.

166 LONG SHOT FRONT LAWN AND VERANDA OF COUNTRY CLUB; Time
Afternoon. The usual crowd. People in sport clothes lolling
around on the veranda. Others in groups which dot the edges
of the lawn. In the center of the lawn, strung out in snake-
174 like formation, is a line of about fifteen people, whirling
about, playing snap the whip.

TITLE IN SEARCH OF A NEW THRILL.

175 MED. SHOT OF ROSE-ANNE AND MAX ON GROUND
They are just starting to pick themselves up and both roll

167 MED. SHOT OF THE LINE.
As the line swings past the camera, the end of it comes into
view. We see Rose-Anne hanging onto the end, trying hard to
keep her feet, but laughing and screaming, having the time
of her life. She is swung right into the lens and out of
the picture.

176 CLOSE UP ROSE-ANNE.
Starting her apology. She is very sorry.

168 CLOSE UP OF BILLY.
Seated at one of the tables or standing in one of the groups,
he is absent-mindedly listening to the conversation which is
177 going on all about him. All his attention is given to the
line which is circling the lawn. A look of concern on his
face. He looks at Rose-Anne angrily and then, when he sees
it is a woman, the frown disappears and he starts up to
get up, but something makes him stop and he looks at her again.

1 69 LONG SHOT OF LAWN.
A group of four men are crossing the lawn. Two of them are
178 carrying golf bags. The line is now whirling pretty fast -
the end comes around with a snap.
Sitting on the ground, very visible in her apology. Suddenly
she stops and looks at him.

170 CLOSE UP END OF LINE
The end comes around with a snap and Rose-Anne with a scream
179 is snapped off and goes whirling out of the picture.

171 LONG SHOT OF LAWN.
Rose-Anne being snapped off the end of the line goes
whirling across the line and right into -
"HEY, HARRY COME HERE!"

172 MED. SHOT GROUP OF FOUR MEN.
They are walking away as Rose-Anne comes flying in among
181 them, knocking one of the men down, and she herself goes
sprawling on the ground. Forward and laughing helps Rose-
Anne to her feet. Harry springs to his. Rose-Anne tickled
to death, says "Of all the miracles!" Most of the crowd
know Harry and they fall on him with handshakes and such
while Rose-Anne is straightening her dress and talking at
the same time. Billy enters at this juncture and hurrying
to Rose-Anne asks her anxiously if she is all right. Instead
of answering him, she says "Look who's here!" and pointing
her way to Harry (She has Billy in tow) -
"HEY, HARRY COME HERE!"

173 CLOSE UP OF THE WHIP SNAPPING PARTY
 182 They laugh uproariously as they behold the havoc they have wrought. They are all laughing and kidding over the spill when Barry catches sight of Rose-Anne and Bill who enter. Barry reaches thru the crowd and who make way and grabs Bill's hand as if he were glad to see him. Billy ~~doesn't~~ does n't mind about it. He is just lukewarmly glad. Rose-Anne jumps to his feet and with an exclamation of dismay, he goes towards Rose-Anne.

TITLE "MEET MY HUSBAND."

175 MED. SHOT OF ROSE-ANNE AND MAN ON GROUND
 183 They are just starting to pick themselves up and both roll over into sitting positions. Rose-Anne is right side up, first and very much embarrassed, starts to apologise before the man has righted himself.

176 CLOSE UP ROSE-ANNE.
 184 Starting her apology. She is very sorry. Her possession sticks out all over him, unconsciously, though.

177 CLOSE UP MAN.
 185 Who is sore as the dickens, struggles to sitting position to see what hit him. As he rights himself we see that it is Barry. He looks at Rose-Anne angrily and then, when he sees it is a woman, the frown disappears and he starts off to get up, but something makes him stop and he looks at her again

186 CLOSE UP ROSE-ANNE
 187 Just smiling delightedly

178 CLOSE UP - ROSE-ANNE
 187 Sitting on the ground, very voluble in her apology. Suddenly she stops and looks at him

179 Barry says "Don't let me interrupt the game" A man says "Oh we're tired of that - you suggest something new." All of them clamor around Barry. Barry says "Well, if it was just a flash of recognition coming into his face. med get down on hands and knees, girls mounting.

180 CLOSE UP ROSE-ANNE
 188 She looks as if she can't believe her eyes and says:
 He is disgusted, starts to get forward to get Rose-Anne, then stops and turns away.
 TITLE "WHY, BARRY COMPTON!"

181 MED. SHOT.
 189 The crowd laughing and breathless, are gathering around and one of the boys springs forward and laughing helps Rose-Anne to her feet. Barry springs to his. Rose-Anne tickled to death, says "Of all the miracles!" most of the crowd know Barry and they fall on him with handshakes and such while Rose-Anne is straightening her dress and talking at the same time. Billy enters at this juncture and hurrying to Rose-Anne asks her anxiously is she all right. Instead of answering him, she says "Look who's here!" and pushing her way to Barry (She has Billy in tow) -

191 LAWYER NEAR DRIVE
 Billy talks to servant. Servant nods and exits one way, Billy another.

192 LAWN
Men are preparing to race back to starting point - servant

182 CLOSE UP BARRY AND HIS GROUP
They are all laughing and kidding over the spill when Barry catches sight of Rose-Anne and Bill who enter. Barry reaches thru the crowd and who make way and grabs Bill's hands as if he were glad to see him. Billy ~~seems~~ does n't make much fuss about it. He is just lukewarmly glad. Rose-Anne thinks of something and says "Wait a minute" to Barry. "I forgot something!"

192.a

TITLE "MEET MY HUSBAND."

193 LAWN
Flash of race.

183 Barry surprised says "What? well, congratulations, etc." to Billy; while Rose-Anne stands by beaming on them. Billy is just a little bit chesty.

194 Evidently sees Rose-Anne coming and puts on act on headache. Rose-Anne in. He explains, says he's sorry. She says they'll go at once. He has her coat, puts it on her as they drive out.

184 CLOSE UP BILLY while he pretends to be all in with headache. He is sure proud of the fact. Proud possession sticks out all over him, unconsciously, though. FADE OUT.

195

185 CLOSE UP BARRY IN ROOM OR PANTRY - CLOSE SHOT.
congratulating him, looks at in a glass of water. Stirs it to make it dissolve, picks up glass and starts out

186 CLOSE UP ROSE-ANNE

196 Just smiling delightedly MED. CLOSE SHOT
Billy is sitting in chair, half turned from camera apparently he is all in from headache. But now as he straightens up and looks around toward a door, as if looking to see if Rose-Anne is

187 LAWN. MED. SHOT
Barry says "Don't let me interrupt the game" A man says "Oh we're tired of that - you suggest something new." All of them clamor around Barry. Barry says "Well, if it was on the ranch I'd suggest a race." Rose-Anne grabs it at it and says "Come on!" They all get ~~funny~~ idea - men get down on hands and knees, girls mounting.

197

188 INT. BILLY'S LIVING ROOM. MED CLOSE SHOT SHOOTING TOWARD CHAIR
Billy hears Rose-Anne coming from another direction than that where she is sitting, snags around and back into the position of

189 INT. BILLY'S LIVING ROOM. CLOSE SHOT AT OTHER DOOR.
Porch or lawn topped in doorway and has seen Billy's action. She flash of people laughing at what they see she starts forward.

190 LAWN - REVERSE ANGLE. MED CLOSE SHOT - AT CHAIR.
The race, girls falling off. Confusion of it. Rose Anne in the lead, laughing and pretending to whip Barry. She studies him a moment and then, sure that he is faking she says:

191 LAWN NEAR DRIVE
Billy talks to servant. Servant nods and exits one way, Billy another.

192 **LAWN**
Men are preparing to race back to starting point - servant going to Rose-Anne

200 **CLOSE UP TITLE**
very attractive

192.a **LAWN CLOSE SHOT**
Rose-Anne and Barry - both laughing. Servant tells Rose-Anne that Billy wants her. Rose-Anne excuses herself and runs out. self. He starts to explain that he had to do something to make her listen to him. He says:

193 **LAWN**
False of race.

"I HAD TO DO SOMETHING TO GET YOU HOME. YOUR CONDUCT WITH THAT COMPTON FELLOW WAS INDISCREET TO SAY THE LEAST!"

194 **DRIVE - BILLY IN CAR**
Evidently sees Rose-Anne coming and puts on act on headache. Rose-Anne in. He explains, says he's sorry. She says they'll go at once. He has her coat, puts it on her as they drive out. she taking wheel, while he pretends to be all in with headache.

201 **INT. BILLY'S LIVING ROOM. CLOSE-UP ROSE-ANNE**
As she studies him, a faint smile on her lips as she says

195 **FADE IN**
INT. BILLY'S BATHROOM OR PANTRY - CLOSE SHOT.
Rose-Anne fixes a bromide wafer in a glass of water. Stirs it to make it dissolve, picks up glass and starts out

202 **CLOSE UP BILLY**
as he looks at her in startled amazement

196 **INT. BILLY'S LIVING ROOM. MED. CLOSE SHOT**
Billy is sitting in chair, half turned from camera apparently he is all in from headache. But now as he straightens up and looks around toward a door, as if looking to see if Rose-Anne is coming, no trace of headache on his face.

203 **INT. BILLY'S LIVING ROOM. MED. CLOSE SHOT**
Rose-Anne comes from hall to floor.

197 **INT. BILLY'S LIVING ROOM. CLOSE SHOT AT ANOTHER DOOR.**
Rose-Anne comes from hall to floor.

198 **INT. BILLY'S LIVING ROOM. MED CLOSE SHOT SHOOTING TOWARD CHAIR**
Billy hears Rose-Anne coming from another direction than that which he is looking, snaps around and back into the position of suffering, very guilty in the way he does it.

199 **INT. BILLY'S LIVING ROOM. CLOSE SHOT AT OTHER DOOR.**
Rose-Anne has stopped in doorway and has seen Billy's action. She looks at him a little puzzled, and then with a wise smile she starts forward.

200 **INT. BILLY'S LIVING ROOM. MED CLOSE SHOT - AT CHAIR.**
Billy pretends to be suffering - Rose Anne enters - stands looking down at him. He is afraid to look up or to move. She studies him a moment and then, sure that he is faking she says:

206 CLOSE UP DONALDSON
Looking Willa up and down.

200 CONTINUED.

207 CLOSE UP TITLE
very attractive

"THAT HEADACHE WAS A STALL TO GET
ME HOME, WAS N'T IT?"

208 Billy looks up, startled, but his very expression is one of
guilt. Rose-Anne stands looking at him, with a smiling little
smile that makes Billy get to his feet, and try to defend him-
self. He starts to explain that he had to do something to
make her listen to him. He says:

TITLE

"I HAD TO DO SOMETHING TO GET YOU
HOME. YOUR CONDUCT WITH THAT COMPTON
FELLOW WAS INDISCREET TO SAY THE LEAST!"

209 CLOSE UP DONALDSON'S EYES
His hand comes to it, draws out a package of tobacco, along
with it the fingers of his fingers. He is stumped for any-
thing more to say, does n't know how to go on. Rose-Anne
studies him, then her eyes narrow a little as she gets an idea.
Billy stops his scolding, wondering what's come over her now.

210 MED. SHOT BOTH

Willa reading papers. Donaldson fumbles at his pocket, evident
having trouble getting his tobacco out. Finally it comes free

201 INT. BILLY'S LIVING ROOM. CLOSE-UP ROSE-ANNE
As she studies him, a faint smile on her lips as she says

TITLE

"WHY, BILLY, I BELIEVE YOU'RE JEALOUS!"

211 CLOSE UP WILLA

She looks the subject over and over, as if she were at it.

202 CLOSE UP BILLY

As he looks at her in startled amazement

212 CLOSE UP LAVALLETTES ON FLOOR

203 CLOSE SHOT BOTH

Rose-Anne nods and grins, Billy begins to bluster as he says

213 "Jealous? What, I - Jealous of Barry Compton? Absurd!"
But his defense is weak. Rose-Anne knows she has him on the
defensive, and enjoys it thoroughly, grins at him derisively,
he trying to explain

FADE OUT

214 CLOSE UP TITLE

"FAINT HEART NEVER WON FAIR LADY."

Willa looking down, Donaldson looking at her. She raises her
face, and looking at him says very sarcastically:

204

FADE IN. LONG SHOT LIVING ROOM.

Willa is doing something. Door to exterior is open. Donaldson
appears in doorway and starts to cross to Willa. She looks up
sharply as if he had forgotten something. He stops and turns
back, raps on the door, then crosses to her.

215

Donaldson feigns surprise, as if he did n't know he'd dropped

205

CLOSE UP WILLA AND DONALDSON

Willa is waiting. Donaldson comes up and hands her some Bills
of Lading. She takes them, and looks at them. Donaldson
watches her, and judging by the look on his face, she's not
hard to look at.

206 CLOSE UP DONALDSON
216 Looking Willa up and down. NOT.
Willa enters and puts papers under clock.

207 CLOSE UP WILLA
very attractive
217 DOORWAY
Donaldson enters and pauses, looks back and takes his parting shot:

208 CLOSE UP DONALDSON
Still holding his look on Willa, his hand goes to his breast pocket.
STUCK UP! REMEMBER YOU AIN'T GOT IT! GINCHED! YEE! 3.00

209 CLOSE UP DONALSON'S BREAST POCKET
His hand comes to it, draws out a package of tobacco. Along with it, the fingers hold a lavalier. as if his words stung her and screams "Stop!"

210 MED. SHOT BOTH
219 Willa reading papers. Donaldson fumbles at his pocket, evident having trouble getting his tobacco out. Finally it comes free with a jerk and the lavalier flies from his fingers, hitting Willa's dress, and falling to the ground at her feet.

211 CLOSE UP WILLA
She feels the object strike her person, and looks down at it. tremble, but she controls herself, and turning back to the shelf, reaches behind the clock, gets a gun and exits.

212 CLOSE UP LAVALLIERES ON FLOOR
221 MED. SHOT: Donaldson in doorway, held speechless as Willa advances, glancing sideways at Willa to see what effect the lavalier will produce.

213 CLOSE UP DONALDSON
"I'VE HAD ALL OF THIS I'M GOING TO STAND FOR. JUST PASS THE WORD AROUND."

214 CLOSE UP BOTH
Willa looking down, Donaldson looking at her. She raises her face, and looking at him says very sarcastically:
Standing there speechless, he finally blurts out "Yes, ma'am" and backs out.
"THAT'S THE FIFTH TIME THIS MONTH YOU'VE DROPPED THAT AT MY FEET. WHY DON'T YOU FASTEN IT AROUND YOUR NECK?"

215 LONG SHOT WILLA AT TABLE
Donaldson backs out door. When he is gone, Willa slowly turns
Donaldson feigns surprise, as if he did n't know he'd dropped it and picks it up with a withering look, which burns him up, and exits. He slowly exits, slouchingly.
Her chin quivering as she remembers what's he called her. Mechanically she puts the gun in her sewing basket, which is on the table, and stands there numb, as the tears come.

224 NAME OUT.

216DE INSIDE OF ROOM. SHELF. CLOCK. ECT.

Willa enters and puts papers under clock. WEEK IN WHICH BILLY
CAME TO HATE THE VERY NAME OF BARRY
COMPTON, THERE CAME A NIGHT WHEN --

217 DOORWAY FADE OUT.
Donaldson enters and pauses, looks back and takes his parting
shot:

226 FADE TITLE "BEING BARRY'S WOMAN HAS MADE YOU
INT. BILLY'S BEDROOM. STUCK UP! REMEMBER YOU AIN'T
Of Billy's hands as the GOT WIT' CINCHED YET! Clock -
hands point to about eleven

218 SIDE OF ROOM. CLOSE UP WILLA
Putting papers on shelf in listening attitude, hears him and
his words sink home. She whirls to him as if his words stung
her and screams "Stop!" and the clock - takes out his watch,
consults clock to check time and then starts to wind watch.
He has a very happy, satisfied air as he looks off and says

219 DOORWAY CLOSE UP DONALDSON. THIS IS THE FIRST TIME RIGHT
Willa's action has checked his flow of language, and he just
looks at her, not knowing what else to do. He's just a bit
boob and the look on Willa's face has him spell bound.

227 INT. BILLY'S BEDROOM. CLOSE SHOT - ROSE ANNE
Sitting on a low chair, bedroom slippers, (mules, on floor)

220 CLOSE UP WILLA off one shoe, (several straps) she looks up
Breathing hard and looking at Donaldson. Her lips start to
tremble, but she controls herself, and turning back to the
shelf, reaches behind the clock, gets a gun and exits.

228 INT. BILLY'S BEDROOM
221 MED. SHOT He smiles sleepily, stops as she takes off one shoe
Donaldson in doorway, held spellbound as Willa advances,
holding the gun in hand (not pointing). She pauses when she
reaches table, and laboring under great emotion says, "I've
off her stocking. Billy is smiling and talking happily about
the fact that he is "I'VE HAD ALL OF THIS. I'M GOING TO
STAND FOR. JUST PASS THE WORD AROUND."

222 CLOSE UP DONALDSON CLOSE SHOT OF PHONE RINGING
Standing there speechless, he finally blurts out "Yes, ma'am"
and backs out.

223 TITLE EVERY MAN HAS HIS NEMESIS AND BILLY
HAD COME TO KNOW THE JANGLING OF THE
LONG SHOT WILLA AT TABLE PHONE AS HIS.
Donaldson backs out door. When he is gone. Willa slowly turns
Her feelings get the better of her. Rose-Anne looks from
phone to Billy, giggling at his fury

224 CLOSE UP WILLA CLOSE UP PHONE RINGING.
Her chin quivering as she remembers what's he called her.
Mechanically she puts the gun in her sewing basket, which
is on the table, and stands there numb, as the tears come.
Furious at the phone but never dreaming that Rose-Anne will
go out to night. FADE OUT.

FADE IN GLASS BOOTH OUTSIDE AMBASSADOR.
Woman at phone, Barry
evening clothes, who ar
Woman at phone says
AFTER A HECTIC WEEK IN WHICH BILLY
CAME TO HATE THE VERY NAME OF BARRY
COMPTON, THERE CAME A NIGHT WHEN--

FADE OUT.

TITLE

"BARRY HAS TO LEAVE TOMORROW SO
WE'VE DECIDED TO GIVE HIM A FAREWELL
PARTY. WE'VE RESERVED TABLES OUT AT
THE BUTTERFLY INN."

225

FADE IN

INT. BILLY'S BEDROOM. CLOSE SHOT

Of Billy's hands as they wind a very beautiful clock -
hands point to about eleven

231

All enthusiasm at the idea of a party, says eagerly "Wait
a minute" she sets down the phone and eagerly hops out of
scene to Billy

226

INT. BILLY'S BEDROOM. CLOSE SHOT BILLY

Billy finishes winding the clock - takes out his watch,
consults clock to check time and then starts to wind watch.
He has a very happy, satisfied air as he looks off and says

232

Billy glaring takes his foot off chair and takes Rose-Anne
as she h... starts "WELL, THIS IS THE FIRST SANE NIGHT
him to go, wheedling him "WE'VE HAD IN A LONG TIME." - she argues
he says "No! we can't go tonight, dear, it's too late." Rose-
Anne thinks she can bluff him into it, and turns and
goes back to phone.

227

INT. BILLY'S BEDROOM. CLOSE SHOT - ROSE ANNE

Sitting on a low chair, bedroom slippers, (mules, on floor)
she is taking off one shoe, (several straps) she looks up
towards Billy and smiles good naturedly, not unwilling to
she going to bed for once - a little tired herself.

233

CLOSE TITLE "SURE WE'LL GO! COME PAST AND
she wheels towards him PICK US UP." quietly "What do you mean?"

228

INT. BILLY'S BEDROOM

Rose-Anne smiles sleepily, stops as she takes off one shoe
and stretches her arms and pats back a little yawn. Billy
puts his watch on dresser and puts his foot up on a chair to
unfasten his shoe - Rose-Anne reaches for her garter to pull
off her stocking. Billy is smiling and talking happily about
the fact that he is glad they are in early.

234

235

INSERT BILLY'S BEDROOM CLOSE SHOT OF PHONE RINGING

Rose-Anne is putting the phone up, hops over to chair and
starts to put her slipper on again. Billy can hardly
CLOSE SHOT - BOTH ears. He is furious and strides over
to Billy is glaring at the phone. Rose-Anne looks at it and
giggles. gets the slipper on as she says "Oh come on Billy
and get ready, they'll be here any minute." He gets madder
and madder talking hard EVERY MAN HAS HIS NEMESIS AND BILLY
take her dress off over his head. He is furious and striding
toward Billy for him to take the dress off. Mechanically,
walking all the time, he pulls the dress off, stands, holding
Billy glares at the phone, furious. Rose-Anne looks from
phone to Billy, giggling at his fury
phone to Billy, giggling at his fury
INSERT as she goes out CLOSE UP PHONE RINGING.

229

Billy is furious. Rose-Anne jumps up and hops to the phone
sits down on bed as she answers phone, Billy watching her,
furious at the phone but never dreaming that Rose-Anne will
go out to night.

230 GLASS BOOTH OUTSIDE AMBASSADOR.
236 Woman at the phone, Barry very prominent among the group, in evening clothes, who are seen outside booth, thru glass.
Woman at phone says

237 TITLE "BARRY HAS TO LEAVE TO-MORROW SO WE'VE DECIDED TO GIVE HIM A FAREWELL PARTY. WE'VE RESERVED TABLES OUT AT THE BUTTERFLY INN. And. He throws it down furiously and goes on talking. Rose-Anne passes by, just outside the camera lines, and Billy follows her by turning as he talks until his back is to the camera.

231 CLOSE SHOT ROSE-ANNE
All enthusiasm at the idea of a party, says eagerly "Wait a minute" she sets down the phone and eagerly hops out of scene to Billy

232 CLOSE SHOT BILLY WITH ROOM FOR ROSE-ANNE
Rose-Anne is going to dresser - Billy goes over to dresser. She picks up a string of beads, throws them around her neck, starts to powder, and fix her hair.

233 CLOSE SHOT BILLY WITH ROOM FOR ROSE-ANNE
Billy glaring takes his foot off chair and faces Rose-Anne as she hops in, starts explaining about the party and teasing him to go, wheedling him. He refuses point blank - she argues he says "No! we can't go tonight, dear, it's too late." First Rose-Anne thinks she can bluff him into it, and turns and goes back to phone.

233 CLOSE SHOT ROSE-ANNE MY WIFE OR HIS?
She hops in, takes phone and says

240 CLOSER TITLE ROSE-ANNE "SURE WE'LL GO! COME PAST AND She wheels towards him PICK US UP." quickly "What do you mean?"

234 CLOSE SHOT BILLY
Absolute amazement on his face as he hears what she says - mean it.

235 INT. BILLY'S BEDROOM
Rose-Anne is putting the phone up, hops over to chair and starts to put her slipper on again. Billy can hardly believe his eyes or ears. He is furious and strides over to Rose-Anne and begins to talk with great force and decision Rose-Anne gets the slipper on as she says "Oh come on Billy and get ready, they'll be here any minute." He gets madder and madder, talking hard. Rose-Anne gets up and starts to take her dress off over her head, waving her arms around toward Billy for him to help her off with it. Mechanically, talking all the time, he pulls the dress off, stands, holding it, not knowing he has it, as he goes on to say that it is impossible for them to go. Rose-Anne still thinks that she can kid him into it and giggles a little, telling him to come on as she goes out of scene toward closet.

244 CLOSE SHOT BILLY AND ROSE-ANNE
In same position as we left them - they have heard horn Billy's jaw set. Rose-Anne looks at him steadily for a moment and then with that sort of little smile that a woman uses so effectively and that makes a man want to kill her, she says "Well, and there they are!"

245 CLOSE SHOT BILLY

236 CLOSE SHOT AT CLOSET steadily, eyes narrowed a little, very Rose-Anne hurries in, takes out an evening gown and starts to put it on.

TITLE "I ABSOLUTELY FORBID YOU TO LEAVE THIS HOUSE TONIGHT!"

237 CLOSE SHOT - BILLY Still talking, as he gestures emphatically, he notices for the first time that he has the dress in hand. He throws it down furiously and goes on talking. Rose-Anne passes by, just outside the camera lines, and Billy follows her by only, turning as he talks until his back is to the camera.

238 INT. BEDROOM'S BEDROOM Rose-Anne is going to dresser - Billy goes over to dresser. She picks up a string of beads, throws them around her neck, starts to powder, and fix her hair. grabs her saps from a chair as she passes - goes out quickly as much as to say "I'll show you whether you can boss me or not!" Billy is strack dumb at her defiance - stares after her, unable to

239 CLOSE SHOT AT DRESSER Rose-Anne gets - too stubborn to call her back. Rose-Anne getting fixed up. Billy talks, he slams his fist down on the dresser emphatically as he says:

240 EXT. TITLES HOUSE AT "I TELL YOU I'VE HAD ENOUGH OF THIS Barry lookign toward BARRE COMPTON. PEOPLE IN THIS TOWNING. Gato sat and stare ARE BEGINNING TO WONDER WHETHER YOU'RE She slides right past MY WIFE OR HIS?" front seat and under the wheel.

241 CLOSER SHOT ROSE-ANNE She wheels towards him as she says quickly "What do you mean?"

242 CLOSE TO CAR Barry in the glare of his own headlights. Barry looks towards house and then to her as he says smilingly "Where's Billy?" Rose-Anne smiles and says "What's he doing?"

243 CLOSE SHOT BILLY As he glares at her furiously, jaw set as he says "Yes, I mean it."

244 as she finishes title, she wittches on the ignition and reaches for the starter with her foot - Barry hops in and closes the door

245 CLOSE SHOT SHOT. Rose-Anne looks at him a moment then passes it off with a sort little laugh as she says "Oh, don't be silly, Billy - go on and get ready." Billy is almost knocked dumb that she does n't get him - he demands her attention and just as she turns to him - CUT

246 INT. BEDROOM CLOSE TO WINDOW Billy strides in, yells up the shade and looks out and

247 CLOSE SHOT Of Barry's hand hitting auto horn.

248 SHOOTING DOWN STREET up as another car appears, and he

249 CLOSE SHOT BILLY AND ROSE-ANNE he curb and goes on out -- fast. In same position as we left them - they have heard horn Billy's jaws set. Rose-Anne looks at him steadily for a moment and then with that sort of little smile that a woman uses so effectively and that makes a man want to kill her, she says "WELL, and there they are!"

245 CLOSE SHOT BILLY
As he looks at her steadily, eyes narrowed a little, very
253 forceful as he says:
He looks after car and then out past camera - thinking -
TITLE "I ABSOLUTELY FORBID YOU TO
LEAVE THIS HOUSE TONIGHT!"

246 CLOSE SHOT ROSE-ANNE
As she returns his look - then her own jaw sets stubbornly,
254 her head lifts a little
CLOSE UP OR INSERT OF GAUGE ON GASOLINE TANK.
INDICATOR points EMPTY.
CUT OR DISSOLVE INTO -

247 INT. BILLY'S BEDROOM
Without another word but with that irritating smile of
superiority that infuriates Billy, Rose-Anne wheels around
255 and starts towards the door. She grabs her cape from a
chair as she passes - goes out quickly as much as to say
"I'll show you whether you can boss me or not!" Billy is
struck dumb at her defiance - stares after her, unable to
realize that she is gone - too stubborn to call her back.
it" and then turns away and walks into glare of his own head-
lights. She follows him

248 EXT. BILLY'S HOUSE AT CURB.
Barry looks toward house, evidently sees Rose-Anne coming.
256 Gets out and opens back door of car as Rose-Anne hurries in.
She slides right past him and into front seat and under the
wheel.

257 MED. SHOT CAR - ROSE ANNE AND BARRY.
249 CLOSE TO CAR as in the glare of his own headlight, Rose-
Barry looks towards house and then to her as he says smilingly
"Where's Billy?" Rose-Anne smiles and says, which enters
the picture and making a sudden swerve, passes around Barry
who looks after her and says "SOMEONE - GET IN, HE'S COMING"
the car which is now in OUR CAR. In the distance, makes a
dash as she finishes title, she switches on the ignition and reaches
for the starter with her foot - Barry hops in and closes the door
is kidding her, hears another car approaching, jumps back into
250 INT. BILLY'S BEDROOM and stretches forth his arm as another
Billy standing as we left him, looking toward door - in sort
of a daze - he snaps out of it as he hears the motor starting -
raises his head to listen and then strides over to the window
QUICK FADE OUT.

251 INT. BEDROOM CLOSE TO WINDOW
Billy strides in, pulls up the shade and looks out and
down
253 FADE IN. CAR AT SIDE OF THE ROAD. CLOSE AS POSSIBLE.
Rose-Anne now sitting dejectedly on the running board of the
car. Barry leaning wearily against the car. She nervously
252 SHOOTING DOWN STREET as another car appears, and he
Barry's car pulls away from the curb and goes on out - fast.

252 ROAD SHOT
Car coming at a terrible rate straight into camera lens
253 CLOSE SHOT - BILLY
He looks after car and then out past camera - thinking -
FADE OUT.

250 MED. SHOT
Car hurtles thru picture. Barry barely saving his life by
a quick jump. He looks at Rose-Anne - she looks at him.

254 FADE IN
251 CLOSE UP OR INSERT OF GAUGE ON GASOLINE TANK.
INDICATOR points EMPTY. She looks at her and then after the car,
mentally cursing the driver CUT OR DISSOLVE INTO -

255 MED SHOT OF REAR OF BARRY'S CAR.
It is ~~back~~ standing at the side of the road. Both Barry
and Rose-Anne stand gazing down at the dial of the tank.
They look at each other foolishly, and Barry says "No wonder
it stopped. Well, there's no use standing here looking at
it" and then turns away and walks into glare of his own head-
lights. She follows him
253 At the sound of her laugh his head comes around, and he
looks at her in wonder

256 LONG SHOT OF ROAD OPPOSITE DIRECTION.
An automobile comes tearing along the road and passes camera.
254 CLOSE UP ROSE ANNE
Laughing in a wildly hysterical manner

257 MED. SHOT CAR & ROSE ANNE AND BARRY.
Barry is standing in the glare of his own headlight, Rose-
Anne standing by the side of the car. Barry waves his arm
255 to attract the attention of the approaching car, which enters
the picture and making a sudden swerve, passes around Barry
who looks after him and then turns to Rose-Anne and indicates
the car which is now disappearing in the distance, makes a
wise crack about the unscrupulousness of some people.
Rose-Anne gives an angry look after the car when Barry, who
is kidding her, hears another car approaching, jumps back into
the middle of the road, and stretches forth his arms as another
256 car enters and breezes right by Barry who looks after it and
then to Rose-Anne, and solemnly holds up two fingers, meaning
That's #2.

QUICK FADE OUT.

TITLE TWO HOURS LATER.

257 MED. SHOT
The girls to check back the hysterics - is partially successful
and she says to him:
258 FADE IN. CAR AT SIDE OF THE ROAD. CLOSE AS POSSIBLE.
Rose-Anne now sitting dejectedly on the running board of the
car. Barry leaning wearily against the car. She nervously
tapping foot. He looks up as another car appears, and he
runs to the center of the road.

256 CLOSE UP BARRY
There is something in her voice, that makes him regard
her a little closer.

259 **ROAD SHOT** **ROSE ANNE**
Car coming at a terrible rate straight into camera lens and a
(Slow crank)

260 **MED. SHOT**
Car hurtles thru picture Barry barely saving his life by
a quick jump. He looks at Rose-Anne - she looks at him.

261 **CLOSE UP BARRY**
Astounded and dazed, looks at her and then after the car,
mentally cursing the driver he. He pulls out his watch

262 **CLOSE UP ROSE ANNE**
Looking at him. She gives a couple of little nervous giggles,
and then bursts into a loud laugh. and in an authoritative
manner as he indicates the car, he says "Get in!" At first
she does n't understand him and does n't move, so he takes
her gently but firmly by the arm and deposits the bewildered

263 **CLOSE UP BARRY**
At the sound of her laugh his head comes around, and he
looks at her in wonder

264 **CLOSE UP ROSE ANNE**
Laughing in a highly hysterical manner
and collapses into a sitting position on the running board
and says to the garage man weakly

265 **MED. SHOT BOTH**
He crosses over to her and looking down at her he says very
drily
"FILL HER UP!"

TITLE "YOU MAY STOP LAUGHING WHEN I TELL YOU
THAT WE MAY BE HERE TILL DAYLIGHT."

266 **CLOSE UP ROSE ANNE**
She hears this and stops laughing as suddenly as she began.
she rises.

267 **MED. SHOT BOTH**
She tries to choke back the hysterics - is partially success
ful and she says to him:

268 **CLOSE UP BARRY**
There is something in her voice, that makes him regard
her a little closer.

269 CLOSE UP ROSE ANNE
 Getting sort of a hold on herself, she says jerkily, and a
 little hysterically
 TITLE "I'M THINKING ABOUT MY HUSBAND. HE
 DIDN'T WANT ME TO COME AND - HE'LL
 HAVE THE WHOLE POLICE DEPARTMENT
 OUT LOOKING FOR ME - BY THEN!"

270 CLOSE UP BARRY
 As he hears her title, looks at her in alarm, and then
 276 consternation comes into his face as he realizes what the
 consequences of that might be. He pulls out his watch

271 MED. SHOT BOTH.
 He looks at his watch, thinking, his brows knit. He puts
 the watch away slowly, looks at her and in an authoritative
 manner as he indicates the car, he says "Get in!" At first
 she does n't understand him and does n't move, so he takes
 her gently but firmly by the arm and deposits the bewildered
 girl in the car
 LAP DISSOLVE TO

272 NIGHT HAWK GAS STATION. LONG SHOT (IT IS DAWN.)
 Rose-Anne at the wheel and Barry with his hat and coat off
 pushing the car. It rolls into the station. Barry staggers
 and collapses into a sitting position on the running board
 and says to the garage man weakly
 TITLE "WILL HER UP!"
 He finishes the title, all in.
 LAP DISSOLVE TO

272a INT. BILLY'S LIVING ROOM. LONG SHOT.
 Billy discovered asleep in his chair. The shades are all
 pulled down, and a night light is ~~xxx~~ burning near him.

273 EXT. STEPS CLOSE SHOT - (DAWN)
 Of Milkman's hands as he sets down his tray of milk bottles -
 takes out a bottle of milk, sets it down, puts three or
 four empties in his tray.

274 INT. BILLY'S LIVING ROOM MED. SHOT
 Billy wakes with a start - shakes off the sleep, rubs his
 eyes and looks at the clock.

275 (FIVE MINUTES TO FIVE)
 INSERT CLOCK

275 INT. BILLY'S LIVING ROOM - LONG SHOT
280 Billy gets up and crosses to window - pulls up shade - early morning sun streams into his face. He is against at the fact that it is morning, looks at the chair, thinks she might have come home while he was asleep, starts to leave the window when something attracts him out in the street. He turns back and looks out window.

281 EXT. BILLY'S FRONT DOOR CLOSE SHOT
Rose-Anne waves to Barry to go on - says voicelessly "Come - get going - beat it!"

276 BILLY'S HOUSE. SHOOTING FROM HEIGHT TO CURB
282 Barry's car rolls in and stops - Barry jumps out and helps Rose-Anne to alight
Barry gets what she means - grins a little as he says "Oh, I got you" and drives on out

277 INT. BILLY'S LIVING ROOM. CLOSE SHOT OF BILLY THRU WINDOW AS HE LOOKS DOWN.
283 There is a quick flash of joy as he sees Rose-Anne, then he can hardly believe what his eyes tell him - there is a certain numbness at the thought of where she may have been, what she may have done.

284 EXT. BILLY'S FRONT DOOR. Close shot
278 EXT. BILLY'S HOUSE. CLOSE SHOT AT CURB
Rose-Anne is looking up at Barry, smiling with a certain admiration at him as she says "I want to thank you for taking such good care of me" He laughs as he brushes her remark aside - says - "Oh, I didn't do anything." He breaks off, at a loss for words. She smiles up at him - grateful to him, semi-serious as she says

TITLE "I'LL SAY YOU DO THINGS RIGHT! YOU'RE THE
285 INT. BILLY'S SORT OF A FIREND ONE CAN DEPEND UPON. IF
He has n't EVER I NEED A FRIEND, I'LL PICK ON YOU."
over in his mind - he starts out of close shot toward hall.
Barry laughs and answers

TITLE "BE SURE AND CALL ON ME. BUT YOU'LL HAVE
286 INT. BILLY'S TO MAKE IT SNAPPY, AS I'M LEAVING TOWAN
Billy comes TODAY! "I'll thinking - pauses, looks toward the door.
She gives him a quick little look, laughs a little as she says "I'll take you up on that someday, may be." He laughs & takes her arm as if to take her up to the house. She draws back says "No" indicates for him to get into car. At first he demurs but she insists, says "No, it's going to be a lot easier for me if you don't go in." He complies with her request and she exits toward house.

288 INT. BILLY'S HALL
279 EXT. BILLY'S FRONT DOOR
Rose-Anne comes running in - starts to ring the bell then turns to see if Barry has gone, wants him out of the way. on his heels as if to say "I'll just let you wait there a while, you're wrong!"

289 EXT. BILLY'S FRONT DOOR
Rose-Anne rapping repeatedly on the door, sharply.

290 INT. BILLY'S HALL - CLOSE SHOT - smiling grimly -
 280 EXT. BILLY'S HOUSE. CLOSE SHOT AT CURB - Barry in the car, watching to see that Rose-Anne gets in all right.

291 EXT. BILLY'S FRONT DOOR - CLOSE SHOT - Rose-Anne waves to Barry to go on - says voicelessly "Come - get going - beat it!" - then rattles the knob again - raps nervously.

282 EXT. BILLY'S HOUSE AT CURB - Barry gets what she means - grins a little as he says "Oh, I got you" and drives on out.

283 INT. BILLY'S LIVING ROOM - CLOSE SHOT - He turns slowly from the window - in deep thought, trying to decide what is the best thing to do.

284 EXT. BILLY'S FRONT DOOR. Close shot - Rose-Anne watching after Barry, to be sure he is out of sight, then she turns back to the door, rings the bell and then makes those little woman gestures of straightening her hat, a little touch to her coat, ect. - getting a smile ready for Billy, in other words, putting on the armor, ready for her "entrance".

285 INT. BILLY'S LIVING ROOM - CLOSE SHOT - He has n't quite decided what to do - is turning thoughts over in his mind - he starts out of close shot toward hall.

286 INT. BILLY'S HALL - Billy comes in - still thinking - ~~then~~ pauses, looks toward the door.

287 EXT. BILLY'S FRONT DOOR. CLOSE SHOT - Rose-Anne getting impatient, raps on the door sharply several times.

288 INT. BILLY'S HALL - The rapping brings him out of his thoughts with a snap - a grim look comes over his face - he folds his arms and smiles grimly as he looks at the door, rocks back and forth on his heels as if to say "I'll just let you wait there a while, young woman!"

289 EXT. BILLY'S FRONT DOOR - Rose-Anne rapping repeatedly on the door, sharply.

2909 INT. BILLY'S HALL. PORCH
Billy rocks back and forth on his heels, smiling grimly, his arms folded, determined to teach her a lesson this time.

2910 EXT. BILLY'S FRONT DOOR. SIDE DOOR
Rose-Anne begins to get worried - a little frightened, looks around, hoping the neighbors won't see her, raps again and then takes hold of the knob and rattles it - rings the bell again, then rattles the knob again - raps nervously.

TITLE "I WAS GOIN' TO LET YOU IN BUT MISTY BRAINERD DONE STOPPED ME."
292 INT. BILLY'S HALL
Billy enjoying the situation, when he hears something else and looks toward the stairs. nods, starts to explain valuably. Rose-Anne understands, hushes Mammy. A look of determination comes over her face.

293 INT. BILLY'S HALL. STAIRS.
A pair of feet come into the picture, first and then she comes down into scene, so we can see who it is. It is a colored mammy servant. A look of determination comes over her face - she makes her decision - turns abruptly and exits toward door.

294 INT. BILLY'S HALL - LONG SHOT
Mammy coming downstairs - Billy looking at her - Mammy has heard doorbell and is coming down as fast as she can to answer it. Billy sees her intention - does n't want his intention interfered with and hurries over to meet Mammy at the foot of the stairs.

295 INT. BILLY'S HALL. CLOSE SHOT FOOT OF STAIRS.
Billy stops Mammy abruptly as he says "It's alright, Mammy, I'll attend to the door." Mammy protests, says enough and starts toward the front door.
TITLE "BUT I KNOW IT MUST BE MISS ROSE ANNE! SHE AIN'T BEEN IN HER BED ALL NIGHT!"

296 Billy tries to hush her up, arguing with her as Mammy goes on talking, insisting that she must let Miss Rose-Anne in. of expecting to see Rose-Anne. His expression turns to blank surprise, he steps out, hardly able to believe that she is n't there, looks around, then starts down steps.

297 EXT. BILLY'S FRONT DOOR
Rose-Anne hears a rumble of voices in the hall & wonders what it's all about - puzzles as she leans closer and tries to hear.

298 INT. BILLY'S HALL
He looks down steps, looks up and down, undecided what to do or think. Trying to get a little peevish, does n't Mammy trying to argue with Billy, he ushes her abruptly. Mammy highly indignant, waddles toward the back of the hall. He leans against the bottom of the stairs, folds his arms again and looks toward the front door - his face grim.

299

EXT. SIDE OF BILLY'S HOUSE. LONG SHOT.

Rose-Anne knows there is something rotten in Denmark, and decides to try the back door. She exits. She goes to get in that way. She starts to drive toward rear of house. Stops again when he comes to the side door.

300

EXT. SIDE OF BILLY'S HOUSE. SIDE DOOR

307

Mammy opens the door, holding it partly open as she looks out, starts to come out to look around - Rose-Anne enters and says to her "What's the matter? Are you all dead? I've been trying to get in for an hour!" Mammy answers: "I was goin' to let you in but Mista Brainerd done stopped me."

TITLE

"I WAS GOIN' TO LET YOU IN BUT MISTA BRAINERD DONE STOPPED ME."

Rose-Anne does n't get it at first - questions her saying "What stopped you?" Mammy nods, starts to explain volubly. Rose-Anne understands, hushes Mammy. A look of determination comes over her face. A look of determination on her face as she closes door, and exits hurriedly.

301

CLOSE UP ROSE ANNE.

A look of determination comes over her face - she makes her decision - turns abruptly and exits toward door.

309

HAND WRITING ON TELEGRAPH BLANK

302

EXT. SIDE OF BILLY'S HOUSE. SIDE DOOR.

Rose-Anne brushes past Mammy and exits into house - Mammy stands looking after her - dumbly wondering what it's all about - looks in after her - then goes in the direction of backyard.

Am in dreadful trouble. Need your help. Will arrive Tim's Corners' Friday.

303

INT. BILLY'S HALL

Billy is looking toward front door - wonders why the knocking has stopped - decides his lesson has gone far enough and starts toward the front door.

304

EXT. BILLY'S FRONT DOOR

Billy opens the door from inside with expression on his face of expecting to see Rose-Anne. His expression turns to blank surprise, he steps out, hardly able to believe that she is n't there, looks around, then starts down steps.

305

EXT. BILLY'S HOUSE. FRONT. LONG SHOT

He comes down steps, looks up and down, undecided what to do or think. Begins to get a little panicky, does n't know whichway to turn - then exits towards the side of the house - still looking all around. Billy comes to his father's steps.

306 EXT. SIDE OF BILLY'S HOUSE LONG SHOT.
Billy wanders in - looking around - looks toward shrubs - then he looks up drive toward rear of home, thinks maybe she has gone to get in that way. He starts up drive toward rear of house. Stops again when he comes to the side door.

311 CLOSE UP BOTH
Billy listening to his father. Billy lamely argues back with.

307 EXT. SIDE DOOR. CLOSE SHOT
Billy enters - pauses - looks back the way he came, and then reaches for the door, expecting to find the door closed - but the door opens easily - the mystery is solved for him and he goes on in, fast.

Father thinks that he is weakening, stops him and says indicating note:
308 EXT. BILLY'S FRONT DOOR
Hold on the door for a second. It opens and Rose-Anne comes out, carrying two bags, clothes changed to something suitable for travelling. There is a look of determination on her face as she closes door, and exits hurriedly.

FADE OUT

(Needs editing from book)

309 FADE IN
HAND WRITING ON TELEGRAPH BLANK (Which looks as if it had been handled a great deal)
On the blank is already written the following:

Barry Compton
Lone Two Ranch
Tim's Corners, Calif.

312 INSERT NOTE FROM
Am in dreadful trouble. Need your help. Will arrive Tim's Corners Friday.

The hand finished the telegram with:

Rose-Anne

FADE OUT.

of repentance, she might change her mind and return to him.

Signed

Rose-Anne.

TITLE
BILLY'S face comes up from the darkness, watching him closely says "There, LIKE AN ETERNITY."

310 FADE IN LONG SHOT
INT. BILLY BRAINERD'S LIVING ROOM.
Billy paces the floor, a picture of misery, listening dully to his father (Billy has a note in his hands which are behind his back) who with a very judicial mien is handing out some sound advice, Billy comes to his father - stops.

311. **TITLE** **TIM'S CORNERS.**
Rose-Anne with her skirts tucked around her, and sitting as far away from Shorty as possible.

313. **EXT. TIM'S CORNERS. R.R. STATION. FADE IN.**
Camera set up shooting at train which is moving out. As last car passes camera it discloses cheap, dilapidated railroad station, totally deserted except for Rose-Anne, who is standing on **CLOSEUP BOTH** luggage at her feet, a forlorn, bewildered 1st Billy listening to his father. Billy lamely argues back with:

314. **TITLE** **"BUT I FEEL THAT I OUGHT TO DO SOMETHING TO GET HER BACK --"**
CLOSE UP ROSE-ANNE. She is scared and looks about at the loneliness and strangeness of the place. Her alarm increases as she sees -

Father thinks that he is weakening, stops him and says indicating note:

315. **TRUCK AT SIDE OF STATION.**
TITLE who is just loaded **"REMEMBER THAT NOTE. THAT'S what stops spellbound as he sees HER DECISION. REMEMBER YOU'RE .** Outside of a book he has **A BRAINERD WHOSE WOMEN HAVE all done before, and he just gasps ALWAYS BEEN SPOTLESS, " SET.**

316. **TITLE** **(Needs editing from book)**

CLOSE UP ROSE ANNE. She Billy slowly looks at the note (which looks as if it had been handled a great deal) as romantic looking as the story books pictured there, and is all ready to act and run when the station man passes her and she sees him and runs and goes to leave her ranch. She man looks at her curiously and turns and calls to Shorty.

312. **INSERT NOTE FROM ROSE ANNE TO BILLY:**

317. **TRUCK AT SIDE OF STATION** Telling him that she is going to teach Shorty, who has been him to take a joke. That she is going He hears the station out to the Lone Two Ranch and Barry, whose viewpoint is as broad as his acres ect. And if he shows the proper amount of repentance, she might change her mind and return to him.

318. **MR. SET.** Shorty enters to Rose-Anne and station Signed Rose-Anne (and occasionally from one to the other. Station Rose-Anne. Rose-Anne's reticence and taking the faint initiative, says:

Billy's face comes up from the note. Father wathing him closely says "There, that ought to decide you." and seeing that his argument is telling, on Billy, turns away. His argument has evidently sunk home, for Billy sets his jaw, but nevertheless, the rest of his body goes into a slump. Shorty. Shorty picks up her bags, and Rose-Anne turns and last sight of her been filled with terror at the back of the invisible eyes, as she sees the last shred of her position vanish. As she sees Shorty has the bags, and he leads her to the wagon. **FADE OUT.**

WIDE SHOT COUNTRY ROAD.
Shorty driving truck or wagon, Rose-Anne seated beside him, the truck coming to camera.

Continued.

321. **TITLE TIM'S CORNERS.**
CLOSE UP ROSE-ANNE. She is sitting on the wagon with her skirts tucked around her, and sitting as far away from Shorty as possible.

313. **EXT. TIM'S CORNERS. R.R. STATION. FADE IN.**
Camera set up shooting at train which is moving out. As last car passes camera it discloses cheap, dilapidated railroad station, totally deserted except for Rose-Anne, who is standing on station, her luggage at her feet, a forlorn, bewildered little figure. She looks up at -

314. **CLOSE UP ROSE-ANNE.**
She is scared and looks about at the loneliness and strangeness of the place. Her alarm increases as she sees - tobacco juice.

315. **TRUCK AT SIDE OF STATION.**
Shorty, who is just loading a piece of freight on the wagon, stops spellbound as he sees the fashionably dressed girl. Outside of a book he has never laid eyes on such a swell dame before, and he just gasps open-mouthed.

325. **DOUBLE SHOT.**
Match their positions. Rose-Anne huddled down in her seat, suddenly Shorty comes to life, gets up. She is seized with a panic as she looks at this specimen of the Wild West, who is not at all as romantic looking as the story books pictured them, and is all ready to cut and run when the station man passes her and she stops him and asks him the way to Lone Two Ranch. The man looks at her curiously and turns and calls to Shorty.

FADE OUT.

317. **TRUCK AT SIDE OF STATION.**
Shorty, who has been gazing open-mouthed, can't believe his eyes. He hears the station agent call and exits with alacrity.
TITLE (Maybe)

318. **MED. SHOT. SHOOTING DOWN HILL AT ROAD.**
Shorty enters to Rose-Anne and station agent. Rose-Anne looks questioningly from one to the other. Station agent notices Rose-Anne's reticence and taking the ~~task~~ initiative, says:

327. **MED. SHOT. TITLE. "THIS MAN WORKS FOR THE LONE TWO - HE'LL TAKE YOU THERE."**
Rose-Anne on seat looks at Shorty. He looks at her and then looks to see what Shorty is doing. He deposits her bags on the ground and turns and helps her down, then hands Shorty node. "Sure." Rose-Anne thanks the agent, who moves away. Shorty stoops for her bags, and Rose-Anne throws one last supplicating look filled with terror at the back of the departing agent, as she sees the last shred of civilization in vanish. By this time Shorty has the bags, and he leads her to the wagon.

320. **LONG SHOT COUNTRY ROAD.**
Shorty driving truck or wagon, Rose-Anne seated beside him, the truck coming to camera.
TITLE "FO MA'AM, YOU COULAP DISSOLVE TO ANY OTHER MAN AROUND HERE TO GO WITHIN FIVE HUNDRED YARDS OF THAT HOUSE AFTER SUNDOWN."

Continued.

321

And with the reassurance that the house is close by he gathers up his reins and drives off, leaving her flat. She looks CLOSE UP DRIVERS SEAT SHOWING BOTH. safe as the one she is in, Rose-Anne with her skirts tucked around her, and sitting as far away from Shorty as possible.

FADE OUT (?)

322.

CLOSE UP ROSE ANNE.

A dejected little figure, huddled on seat, she sneaks a frightened little look up at - slowly sewing or mending, her sewing basket on table close by. All the shades in the room are pulled down.

323.

CLOSE UP SHORTY.

329

Who is attending to his business of driving. He rolls a quid of tobacco in his mouth, and ejects a stream of tobacco juice. Rose-Anne slowly crosses, pauses at foot of steps and slowly places one foot on the lower step.

324.

CLOSE UP ROSE ANNE.

330

The sight of this sickens her and she almost dies.

INT. LIVING ROOM.

Willa, sewing, hears something, raises her head and listens.

325.

DOUBLE SHOT.

331

Match their positions. Rose-Anne huddled down in her seat, Shorty driving lavishly. Suddenly Shorty comes to life, gets up in his seat and starts to bawl out horses, swinging his whip, which keeps circling around Rose-Anne's head, causing her to shrink in terror. Then the wagon hits a series of rough spots in the road, which almost throws Rose-Anne out, and she is forced to cling to the side of the seat while the wagon pitches all over the place.

FADE OUT.

333.

PORCH AND STEPS OF RANCH. EXT.

(Shooting for a transparency, what Willa thinks she hears) A man's legs and feet tiptoeing up steps and across porch.

TITLE (Maybe)

326

FADE IN. SHOOTING DOWN HILL AT ROAD.

Truck or wagon comes in and stops. Shorty climbs down and starts to take out her bags.

327.

MED. SHOT. BOTH.

Rose-Anne on seat looks around at the wildness of her surroundings, and then looks to see what Shorty is doing. He deposits her bags on the ground and turns and helps her down, then hands her the bags, saying the house is only a few yards over the hills. "You can't miss it," and climbs back on the wagon. She doesn't make any move and says, "Won't you please drive me there?" He looks at her a moment, turning the matter over in his mind, and shakes his head very emphatically.

337.

INT. LIVING ROOM.

Willa
Hears

TITLE

"NO MA'AM, YOU COULDN'T GET ME OR ANY OTHER MAN AROUND HERE TO GO WITHIN FIVE HUNDRED YARDS OF THAT HOUSE AFTER SUNDOWN."

Continued.

And with the reassurance that the house is close by he gathers up his reins and drives off, leaving her flat. She looks around and sees that any place is as safe as the one she is in, and moves up the trail, seated to death at the blackness around her, looks at door and timidly knocking -

FADE OUT (?)

338

EXT. (STUDIO) SHOT AT DOOR.

The door flies open disclosing Willa, a veritable fury, gun in hand, eyes blazing as she blurs out:

328

INT. DINING ROOM.

Willa seated in chair industriously sewing or mending, her sewing basket on table close by. All the shades in the room are pulled down.

(In all probability won't need title)

329

EXT. RANCH HOUSE.

340

Rose-Anne slowly crosses, pauses at foot of steps and slowly places one foot on the lower step.

Rose-Anne's face raised in the act of backing, eyes widen with fright, she gives a scream of terror and sinks (out of picture in a faint)

330

INT. LIVING ROOM.

Willa, sewing, hears something, raises her head and listens.

341

EXT. PORCH. MED. SHOT. BOTH.

(Match action of Willa jerking open door. Rose-Anne falling to floor.)

331

EXT. RANCH. SHOOTING AT STEPS AWAY FROM HOUSE.

Rose-Anne slowly and hesitatingly starts up steps.

332

INT. LIVING ROOM.

Willa listening, her face hardens as she listens more intently.

333

PORCH AND STEPS OF RANCH. EXT.

(Shooting for a transparency, what Willa thinks she hears) A man's legs and feet tiptoeing up steps and across porch.

334

INT. LIVING ROOM.

Willa, a look of determination on her face, lays aside sewing and putting hand into sewing basket, gets gun.

335

CLOSE UP BASKET.

Willa's hand gets gun.

Willa or helps Rose-Anne over to a chair or couch. She loosens clothing around waist, then goes to Rose-Anne's collar, peering into Rose-Anne's face as she does so. She suddenly pauses in her movements.

336

EXT. PORCH AND DOOR. (Studio to be faced onto Int. set.)

Rose-Anne walks to door and knocks.

342

CLOSE UP WILLA.

Peering into Rose-Anne's face.

337

INT. LIVING ROOM.

Willa slowly gets up and tiptoes across room to door and stands listening.

343

Lying back against chair or pillow.

338

EXT. SHOT OF BOTH.
Rose-Anne stands there, seared to death at the blackness around her, looks at door and timidly knocking -

339

Photo on Barry's desk, and back again.
EXT. (STUDIO) SHOT AT DOOR.
The door flies open disclosing Willa, a veritable fury, gun in hand, eyes blazing as she blurts out:
Willa takes another look at her and studies her face, and getting back to the practical side of the situation hurriedly exits for TITLE. Rose-Anne's eyes close at first, like one waking up, and her eyes take in her surroundings. Everything comes back to her with a little cry, as Willa enters with the water. She excitedly asks Willa, "Where am I?" etc. Willa calms her, puts glass to her lips and says:

340

EXT. SHOOTING AWAY FROM DOOR (LOCATION)
Rose-Anne's arm raised in the act of knocking, eyes widen with fright, she gives a screech of terror and sinks (out of picture in a faint)

SOME I REMEMBER YOU, I REMEMBER
WAS ONE OF THE MEN WHO HAD BEEN
DRINKING AND I WANTED TO FRIGHTEN
HIM AWAY."

341

EXT. PORCH. MED. SHOT. BOTH.
(Match action of Willa jerking open door. Rose-Anne falling to floor.)

342

Willa falls back, stiff with surprise, looks down at the huddled heap at her feet. She feels the tears of gratitude come up in her eyes, and she wrings her hands and says:

342

FLASH OF ROSE-ANNE.
on floor, in huddled heap, not showing face.

343

EXT. PORCH. CLOSE UP WILLA IN DOORWAY.
Willa in doorway, petrified with surprise, then comes to her senses, seeing it is a woman, says very quietly, "You are?"

344

MED. SHOT.
Willa lays down her gun, and gets Rose-Anne into the house. Rose-Anne in chair, Willa standing. Rose-Anne starts to recite her imaginary woes, suddenly checks herself, and looks Willa over, then says with suspicious curiosity:

345

LONG SHOT. INT. LIVING ROOM.
Willa carries, drags or helps Rose-Anne over to a chair or couch. Starts to loosen clothing around waist, then goes to Rose-Anne's collar, peering into Rose-Anne's face as she does so. She suddenly pauses in her movements. There is a moment of silence as if Willa resented the manner in which she asked it, then answers with a shade of defiance in her tone:

346

CLOSE UP WILLA.
Peering into Rose-Anne's face.

347

CLOSE UP ROSE-ANNE'S FACE.
Lying back against chair or pillow. "Oh!"

348

CLOSE UP WILLA.
MED. SHOT OF BOTH. Willa's looking down at Rose-Anne.
Willa straightens up slowly. She recognizes Rose-Anne as
the girl of the picture. DISSOLVE TO.

349

CLOSE UP ROSE-ANNE.
Photo on Barry's desk, and back again." as if Willa's answer
didn't tell her a thing.

350

Willa takes another look at her and studies her face, and
getting back to the practical side of the situation hurriedly
exits for water. Rose-Anne's eyes open slowly at first, like
one waking up, and her eyes take in her surroundings. Every-
thing comes back to her with a rush and she starts up with a
little cry, as Willa enters with the water. She excitedly
asks Willa, "Where am I?" etc. Willa calms her, puts glass of
water to her lips and says:

351

Rose-Anne hears Willa's question and turning to her sees the
look on Willa's face, and answers in a subdued manner:

TITLE

"YOU'RE ON THE COMPTON RANCH. I'M
SORRY I FRIGHTENED YOU, I THOUGHT IT
WAS ONE OF THE MEN WHO HAD BEEN
DRINKING AND I WANTED TO FRIGHTEN
HIM AWAY."

349

Willa mimics Rose-Anne's manner of a moment before and says "OH"
as if Rose-Anne's answer didn't tell her anything. Rose-Anne
looks at her.

CLOSE UP ROSE-ANNE.

To Rose-Anne, alone and friendless, Willa sees a tower of
strength. She feels the tears of gratitude come up in her eyes,
and she wrings her hands and says:

350

Looking at Willa with timid curiosity.

TITLE

"OH, I'M IN TERRIBLE TROUBLE."

351

CLOSE UP WILLA.

Calmy regarding Rose-Anne, awaiting further developments.

CLOSE UP WILLA.

Just standing there looking at Rose-Anne, realizing what the
coming of Rose-Anne means, hears this and with a slight start
says very quietly, "You are?"

352

Rose-Anne's eyes are the first to fall and she sits thinking of
her entrance into this strange world, and the part this woman
played in it. Willa just stands there regarding the "other"

351

CLOSE UP BOTH WOMEN.

Rose-Anne in chair, Willa standing. Rose-Anne starts to recite
her imaginary woes, suddenly checks herself, and looks Willa
over, then says with suspicious curiosity:

TITLE

"DID MR. COMPTON GET MY NERVE?"

TITLE

"WHO ARE YOU?"

as if she were afraid to speak, asks Willa the question, to
which she replies:

There is a moment of silence as if Willa resented the manner in
which she asked it, then answers with a shade of defiance in her
tone:

TITLE

"MR. COMPTON IS STILL IN THE RACE."

TITLE

"WILLA BROOKES!"

Rose-Anne surprised looks up with, "When will he get back?"
Willa pantomimes, "I don't know" or "I couldn't tell you," and
then both lapse into silence.

Rose-Anne looks at her a moment, and not knowing how to figure
the change of attitude, simply says, "Oh!"

352

CLOSE UP WILLA.

After he title, she's looking down at Rose-Anne.

353

CLOSE UP ROSE-ANNE.

She turns away from Willa with an "Oh!" as if Willa's answer didn't tell her a thing. Comfortable, and she sneaks a little look up at Willa.

354

CLOSE UP WILLA.

Willa sees this and boils up inside, but she holds herself, and says very meaningfully, " --- and you?" Willa looking up at Rose-Anne. Rose-Anne squirms under her gaze, and finally unable to bear it any longer, she blurts out:

355.

MED. SHOT BOTH.

Rose-Anne hears Willa's question and turning to her sees the look on Willa's face, and answers in a subdued manner:

She finishes her emotion. "I'M - I'M - ROSE-ANNE BRAINERD."

356

Willa mimics Rose-Anne's manner of a moment before and says "Oh" as if Rose-Anne's answer didn't tell her anything. Rose-Anne looks at her, and an enigmatical smile appears on her face. There is only one meaning she can put on Rose-Anne's presence, and she looks into space.

DISSOLVE TO

356.

CLOSE UP ROSE-ANNE.

Looking at Willa with timid curiosity.

Scene between Donaldson and Willa in living room. Donaldson in doorway, Willa at shelf. Donaldson says:

357.

CLOSE UP WILLA.

Calmly regarding Rose-Anne, awaiting further developments.

358.

BOTH.

Rose-Anne's eyes are the first to fall and she sits thinking of her entrance into this strange world, and the part this woman played in it. Willa just stands there regarding the "other" woman in her case as she sees it. Rose-Anne finally musters up courage and hesitatingly asks: and turns and looks at Rose-Anne, the interloper.

TITLE "DID MR. COMPTON GET MY WIRE?"

359

LONG SHOT. BOTH.

as if she were afraid to speak, asks Willa the question, to which she replies: problem of her own also.

TITLE "MR. COMPTON IS STILL IN THE EAST."

Rose-Anne surprised follows up with, "When will he get back?" Willa pantomimes, "I don't know" or "I couldn't tell you," and then both lapse into silence.

359

CLOSE UP WILLA. She is regarding Rose-Anne steadily, neutrally.

360

CLOSE UP ROSE-ANNE. The silence becomes uncomfortable, and she sneaks a little looky up at Willa. Willa, just sitting there. Atmosphere very constrained. Finally Rose-Anne mumbles, "Excuse me." (To which Willa with studied indifference pays no sign) and rises and exits. Willa covertly follows her with her eyes as she goes.

361

BOTH. Willa looking up at Rose-Anne. Rose-Anne squirms under her gaze, and finally unable to bear it any longer, she blurts out: "One of the corners of her eye she sees Rose-Anne leave the table."

365

TITLE "I CAN'T EXPLAIN NOW, BUT I NEED BARRY SO MUCH."

366

DOORWAY OR SOME OTHER PART OF THE ROOM. Rose-Anne enters and takes a position which will show off her figure to the best advantage (unconsciously). She finishes with emotion.

362

CLOSE UP WILLA. She gets this and an enigmatical smile appears on her face. There is only one meaning she can put on Rose-Anne's presence, and she looks into space.

DISSOLVE TO

368

CLOSE UP ROSE-ANNE. Scene between Donaldson and Willa in Living room. Donaldson in doorway, Willa at shelf. Donaldson says:

369

CLOSE UP WILLA. TITLE "JUST BECAUSE YOU'RE BARRY'S WOMAN -- YOU HAVEN'T GOT THAT jealousy comes over her face ('CINCHED' YET -- BY A LONG SHOT, much) and she turns away with a sniff of disdain."

DISSOLVE BACK TO

370

CLOSE UP WILLA. She recalls Donaldson's words, and turns and looks at Rose-Anne, the interloper.

363

LONG SHOT. BOTH. Rose-Anne wrapped up in her own problem, Willa stands looking at her. She has a problem of her own also.

372

CLOSE UP WILLA. Quick as a flash Willa drops dress.

FADE OUT.

373

LONG SHOT OF ROOM. Match Willa's action as Rose-Anne enters room, and looks over at Willa, who is pretending to be busy at something else.

FADE OUT.

TITLE

**NO HOUSE IS BIG ENOUGH TO HOLD
TWO WOMEN WHO ARE THINKING ABOUT
THE SAME MAN.**

374

FADE IN ON.

364

FADE IN TABLE. Women's dress boxes lying on a bed. One is opened which is set at end of meal. Willa eating. Rose-Anne evidently finished and just sitting there. Atmosphere very constrained. Finally Rose-Anne mumbles, "Excuse me." (To which Willa with studied indifference pays no sign) and rises and exits. Willa covertly follows her with her eyes as she goes.

375

A PAIR OF WOMAN'S HANDS.

365

CLOSE UP WILLA. holding a quartered lemon and rubbing it on the Out of the corner of her eye she sees Rose-Anne leave the table.

LAP DISSOLVE TO

366.

DOORWAY OR SOME OTHER PART OF THE ROOM.

376

Rose-Anne enters and takes a position which will show off her dress and the trimness of her figure to the best advantage (unconsciously) in a very becoming house dress (the best we have seen her in so far.) She is industriously rubbing her hands with a quartered lemon. Takes a towel, dries them off and looks at them. A shade of disappointment crosses her face when

367

CLOSE UP WILLA. the result is not instantaneous. She turns and carefully scrutinizing.

377

INSERT: NEWSPAPER CLIPPING:

368

CLOSE UP ROSE-ANNE.
Best shot of figure obtainable.

For Whitening the Hands -
Take a quarter of a lemon and rub
the juice of it into the hands
thoroughly, etc.

369

CLOSE UP WILLA.
As she eyes Rose-Anne's dress and figure, a look of jealousy comes over her face (as if she didn't give Rose-Anne much) and she turns away with a sniff of disdain. With a sigh of patience, picks up the lemon and goes to work on the hands again.

DISSOLVE OUT

370

DISSOLVE IN: WILLA STANDING IN FRONT OF MIRROR.
She has her loose dress gathered up around the waist. In other words she is trying to see what her figure would look like if she were dressed as modernly as Rose-Anne.

371.

CLOSE UP DOORKNOB. IT TURNS. DOOR STARTS TO OPEN.

379

WILLA'S BEDROOM.
Willa hears (the bags hit the floor) and looks up from what she is doing.

372

CLOSE UP WILLA.
Quick as a flash Willa drops dress.

380

MED. SHOT. LIVING ROOM.
Barry with another look around, calls "Anybody home?"

373

LONG SHOT OF ROOM.
Match Willa's action as Rose-Anne enters room, and looks over at Willa, who is pretending to be busy at something else.

FADE OUT.

372 **TITLE** **COMPETITION IS THE LIFE OF**
WILLA'S BEDROOM. **BUSINESS -- AND OTHER THINGS.**
 Willa hears and recognizes the voice - can't believe her ears -
 gets slightly flustered, grabs a towel and dries her hands
 hurriedly, jumps to her feet and starts out, then stops and
 374 **FADE IN ON.** a herself down, and exits, priming as she goes.
 A couple of women's dress boxes lying on a bed. One is open
 and empty. Tissue paper lying around in profusion. Across
 the other is thrown a brand new afternoon dress, pretty but
 375 **inexpensive.**
 Barry has about decided that there is no one home, and is on
 his way outdoors when Willa enters. She is **LAP DISSOLVE TO**
 he is back, but no one would suspect it to look at her. She
 looks very nervous. There is no mistaking the fact that he
 376 **A PAIR OF WOMAN'S HANDS.** her, or perhaps it's just because he
 One of which is holding a quartered lemon and rubbing it on the
 other. more effusiveness in his greeting than he would have if
 she was just his housekeeper.
LAP DISSOLVE TO
 377 **CLOSE UP WILLA AND BARRY.**
 378 **WILLA'S BEDROOM.** at the warmth of his greeting and almost
 Willa dressed in a very becoming house dress (The best we have
 seen her in so far.) She is industriously rubbing her hands
 with a quartered lemon. Takes a towel, dries them off and
 looks at them. A shade of disappointment crosses her face when
 she sees that the result is not instantaneous. She turns and
 picks up a newspaper clipping and reads:
 379 **INSERT: NEWSPAPER CLIPPING:**
 380 **CLOSE UP BARRY.**
 Looking at Willa - **Beauty Hints.**
For Whitening the Hands -
Take a quarter of a lemon and rub
the juice of it into the hands
 381 **thoroughly, etc. (L)**
 382 **CLOSE UP WILLA.**
 Prettiest we've seen her. In her present mood - beautiful.
 She looks ruefully at her hands, gives a sigh of patience,
 picks up the lemon and goes to work on the hands again.
 383 **CLOSE UP BOTH.**
 A look of wonder grows on his face. She more than stacks up
 with any of the women he has ever come in contact with. He
 378 **LIVING ROOM. LONG SHOT.** (story of the butterfly out of the cocoon.)
 Barry enters, dressed in a travelling suit. He has his bags
 in his hands. He crosses to the center of the room, looks
 around at its emptiness and drops the bags on the floor.
 387 **CLOSE UP BARRY. (HER ANGLE)**
 Just looking at her. A happy little smile comes into the look.
 (like a winged benefactor, or maybe stranger.)
 379 **WILLA'S BEDROOM.**
 Willa hears (the bags hit the floor) and looks up from what
 she is doing.
 388 **CLOSE UP WILLA. (HIS ANGLE)**
 Looking up at him. Her eyes drop.
 380 **MED. SHOT. LIVING ROOM.**
 Barry with another look around, calls "Anybody home?"
 389 **MED. SHOT. BOTH.**
 She has a moment of confusion, which she tries to master; find-
 ing it getting the better of her, she turns and exits. He
 looks after her, a tender look on his face.

380

381

AT SIDE OF ROOM. TABLE WHICH SHE MIGHT HAVE USED FOR DRESS.
WILLA'S BEDROOM. Willa hears and recognizes the voice - can't believe her ears -- gets slightly flustered, grabs a towel and dries her hands hurriedly, jumps to her feet and starts out, then stops and thinks, slows herself down, and exits, primping as she goes.

382

FILED "DO YOU WANT TO GO OVER THE RANCH ACCOUNTS NOW?"
LIVING ROOM.
Barry has about decided that there is no one home, and is on his way outdoors when Willa enters. She is tickled foolish that he is back, but no one would suspect it to look at her. She appears very composed. There is no mistaking the fact that he is more than glad to see her, or perhaps it's just because he is glad to be back on the ranch. He crosses to her with a little more effusiveness in his greeting than he would have if she was just his housekeeper.

383

CLOSE UP WILLA AND BARRY.
She is surprised at the warmth of his greeting and almost loses the composure she is striving so hard to maintain. She is thrilled to death and averts her gaze under his very friendly glance. She is so fussed, inwardly, that she hardly hears a word he is saying. Whether he senses something or not, his conversation dies for the first time he looks at her attentively.
He goes on as if he didn't know just what to say:

384

CLOSE UP BARRY.
Looking at Willa - a long look. "IT'S MADE ME REALIZE THAT I'VE WOMAN I WANT TO SHARE MY LIFE -- IF SHE WILL ----"

385

CLOSE UP WILLA (FROM HIS ANGLE)
Prettiest we've seen her. In her present mood - beautiful. This almost floors Willa. Very agitated, she wipes her hands to the floor.

386

CLOSE UP BOTH.
A look of wonder grows on his face. She more than stacks up with any of the women he has ever come in contact with. He just gazes. (The old story of the butterfly out of the cocoon.) She senses the pause, and looks up at him.

387

CLOSE UP BARRY. (HIS ANGLE) to retrieve the book. In a just looking at her. A happy little smile comes into the look, (like a pleased benefactor, or maybe stronger.)

388

BOOK, BOOK AND PAPERS SCATTERED ABOUT.
CLOSE UP WILLA. (HIS ANGLE) start to gather up the papers. He Looking up at him. Her eyes drop. He picks up the book and the remaining papers. Willa's hand picks up the telegram and rises out of the picture.

389

MED. SHOT. BOTH.
She has a moment of confusion, which she tries to master; finding it getting the better of her, she turns and exits. He looks after her, a tender look on his face. He picks up the papers in his hand and tries to get them into his book. Willa is looking at the telegram in her hand.

390 AT SIDE OF ROOM. TABLE WHICH SHE MIGHT HAVE USED FOR DESK.
395 She enters, trembling all over. Toys with a couple of account books - goes through the motions of straightening up. He enters, speaks, "Willa!" She turns to him with a book in her hand, and before he can say anything she, regaining her composure, asks:

TITLE "DO YOU WANT TO GO OVER THE RANCH ACCOUNTS NOW?"

399 MED. SHOT. BOTH.
By now Barry has the papers straight in the book. He turns not coquettishly, more in the manner of one trying to evade an issue. He is not going to be put aside, however, and shaking his head, says:
TITLE "I WANT TO TELL YOU ABOUT MY TRIP AND WHAT IT'S DONE FOR ME." He starts to read it. -

391 CLOSE UP WILLA.
She breathlessly waits for him to go on, playing nervously with the pages of the books.

392 CLOSE UP BARRY.
He goes on as if he didn't know just what to say:

402 TITLED INSERT TELEGRAM. "IT'S MADE ME REALIZE THAT I'VE FOUND THE WOMAN I WANT TO SHARE MY LIFE -- IF SHE WILL ----"
An in-credible trouble. Need your help. Will arrive Time Corners Friday.
Rose-Anne.

393 MED. SHOT. BOTH.
This almost floors Willa. Very agitated, the book slips from her hands to the floor.

394 INSERT BOOK HITTING THE FLOOR SCATTERING SOME PAPERS AND ROSE-ANNE'S TELEGRAM WHICH WERE IN THE BOOK.

403 Willa watches him narrowly. He looks up at her, anxious, as he says: "Has a young lady arrived here?" Willa hesitates a moment, her eyes on his, then she nods hesitantly, half-
395 MED. SHOT BOTH.
Willa nervously stoops down to retrieve the book. In a second he is helping her.

396 FLOOR. BOOK AND PAPERS SCATTERED ABOUT.
Willa's hands come in and start to gather up the papers. His hands join hers in the task and he picks up the book and the remaining papers. Willa's hand picks up the telegram and rises out of the picture.
397 MED. SHOT. BOTH.
Both rise into the picture, he straightening up the papers in his hands and trying to get them into the book. Willa is looking at the telegram in her hand.

404
398

EXT. RANCH.

CLOSE SHOT. WILLA. Looking around, he can see nobody and. As she looks at the wire in her hand - there is a little feeling of resentment that this wire makes a break in the scene between her and Barry, but there is also the realization that it is her duty to give it to him.

405

EXT. RANCH. ROMANTIC SPOT.

Rose-Anne sitting there moaning, hears Barry's voice, jumps to her feet as she recognizes it, looks around and sees Barry, and she starts out toward him.

399

MED. SHOT. BOTH.

By now Barry has the papers straight in the book. He turns a little impatiently and puts the book on the table. He turns back to speak to her, rather eagerly, and she hands him the telegram. He also resents the intrusion of the telegram, looks at it rather blankly and as if about to put it away, but Willa insists upon his opening it now. Wonderingly, time impatiently he rips it open, not at all interested in what it may be but as if wanting to get it over with quickly. He starts to read it. -

400

CLOSE SHOT. WILLA. DOOR.

As she watches Barry a little apprehensively and Barry. She is unable to look away - sees -

401

CLOSE SHOT BARRY.

Reading the telegram -

402

EXT. RANCH. ROMANTIC SPOT. REVERSE ANGLE.

Of Rose-Anne in Barry's arms. Barry hasn't had a chance to let go of Rose-Anne because she is looking up at him bubbling

402

INSERT TELEGRAM.

Am in dreadful trouble. Need your help. Will arrive Times Corners Friday.

403

INT. BARRY'S LIVING ROOM. CLOSE SHOT. WILLA & ROSE-ANNE.

Convinced now that Barry must have meant Rose-Anne when he was talking of the woman he wanted to marry.

Back: Amazement, unbelief and consternation flash over his face in quick succession.

410

EXT. RANCH. ROMANTIC SPOT. CLOSE SHOT OF BOTH.

Rose-Anne is almost crying as she clings to Barry - talking her heart out to him. She finishes with:

403

CLOSE SHOT. BOTH.

Willa watches him narrowly. He looks up at her, anxious, as he says: "Has a young lady arrived here?" Willa hesitates a moment, her eyes on his, then she nods hesitantly, half afraid to tell him that Rose-Anne is here. Quick surprise comes into his face. Willa reads his expression as one of eagerness. His manner seems eager as he says like to her quietly, trying to get her calm enough that he may make head and tail of all this. He starts to lead her off scene.

TITLE "WHERE IS SHE?"

411

BACK: Willa is fighting for self control, forcing herself to seem calm. She points toward outside as she says - "She's out there somewhere." There are a thousand things rushing through Barry's mind, he's thinking: "What a fine mess this may be." He is eager to see Rose-Anne and get an explanation. Without a word more to Willa he turns and starts for the door, rapidly. Willa stands looking after him with a look of mortification, humiliation, then slowly, almost as if against her will, she starts toward the door.

412

404

EXT. RANCH.

Barry walks through, looking around, he can see nobody and calls: "Rose-Anne!" she leans against the door-sill in whistling.

405

EXT. RANCH. ROMANTIC SPOT.

Rose-Anne sitting there mooning, hears Barry's voice, jumps to her feet as she recognizes it, looks around and sees Barry. With a cry of joy she starts out toward him. She recognizes Barry's voice, looks around and sees -

406.

CLOSE SHOT. BARRY.

He has heard Rose-Anne's cry - turns toward her, just in time to catch Rose-Anne as she flies into scene and plunges herself into his arms.

407.

CLOSE UP DONALDSON.

408

CLOSE SHOT WILLA AT DOOR.

Willie has seen the meeting between Rose-Anne and Barry. She is unable to look away - sees - Barry will give him in case she has, exits slowly toward Barry.

409

EXT. RANCH. ROMANTIC SPOT. REVERSE ANGLE.

Of Rose-Anne in Barry's arms. Barry hasn't had a chance to let go of Rose-Anne because she is looking up at him bubbling forth her words.

409

INT. BARRY'S LIVING ROOM. CLOSE SHOT. WILLA AT DOOR.

Convinced now that Barry must have meant Rose-Anne when he was talking of the woman he wanted to marry.

410

EXT. RANCH. ROMANTIC SPOT. CLOSE SHOT OF BOTH.

Rose-Anne is almost crying as she clings to Barry - talking her heart out to him. She finishes with: comes into B.G., comes to stop as he sees Rose-Anne with Barry.

TITLE

"--- AND NOW I WANT TO GO HOME!
I WANT TO GO BACK HOME!"

411.

CLOSE UP DONALDSON.

His face shows stupid amazement.

BACK: Barry tries to quiet her hysteria - talks to her quietly, trying to get her calm enough that he may make head and tail of all this. He starts to lead her off scene.

420.

CLOSE UP BARRY AND ROSE-ANNE. DONALDSON'S ANGLE.

Rose-Anne sitting, head bowed, Barry hovering over her, holding her hand and looking down at her.

411.

MED. SHOT. WILLA IN DOORWAY.

As she sees -

421.

CLOSE UP DONALDSON.

A look of incredulous amazement comes over his face as he looks

412

SHOT OF ROSE-ANNE AND BARRY. WILLA'S ANGLE.

Barry takes Rose-Anne's arm, tenderly, and leads her out of picture.

413. MED. SHOT. WILLA IN DOORWAY.
Utter dejection comes to her - her eyes drop - her body and shoulders droop, as she leans against the door-sill in weariness.

414. LONG SHOT. WILLA IN DOORWAY IN B.G.
Donaldson rides in, sees Willa standing dejected in doorway. He sits there and smirks a bit at her, and then hears and recognizes Barry's voice, looks around and sees -

415. EXT. RANCH. SHRUBS OR SOMETHING ELSE.
On account of shrubs or something else only Barry is visible. He is looking down at someone talking to them.

416. CLOSE UP DONALDSON.
A look of surprise comes over his face - he did not expect Barry back so soon. Casts a furtive glance at Willa, hoping that she has not told Barry anything. He dismounts, and not quite sure of the reception Barry will give him in case she has, exits slowly toward Barry.

417. CLOSE SHOT. BARRY AND ROSE-ANNE.
Barry lecturing Rose-Anne, talking earnestly to her. He looks at her hand, says: "Where's your wedding ring?" She indicates that she has it on a ribbon around her neck. He holds out his hand and says: "Give it to me." With head bowed and eyes averted she slowly brings the ring into view and starts unfastening the ribbon. Barry does not wait for this, but reaches over and breaks the ribbon and gets the ring. Without a word he picks up her hand and slips the ring on her finger, and stands looking at the ring, meanwhile maintaining hold of her hand.

418. LONG SHOT. SAME LOCATION.
Barry holding Rose-Anne's hand as Donaldson comes into b.g., comes to stop as he sees Rose-Anne with Barry.

419. CLOSE UP DONALDSON.
His face shows stupid amazement.

420. CLOSE UP BARRY AND ROSE-ANNE. DONALDSON'S ANGLE.
Rose-Anne sitting, head bowed, Barry hovering over her, holding her hand and looking down at her.

421. CLOSE UP DONALDSON.
A look of incredulous amazement comes over his face as he looks from one to the other - his eyes drop to -

TITLE "BILLY KNOWS THAT'S JUST FOR ME AND HE'S GOT TO TAKE ME BACK. I'LL MAKE HIM."

Continued:

422

CLOSE UP DONALDSON'S ANGLE. earnestly, absolutely unaware that Rose-Anne's hand clasped in Barry's -- Barry's free hand comes in and slowly fingers the wedding ring on Rose-Anne's finger. He

423.

CLOSE UP DONALDSON. grins and agrees and goes on. After he The blank look on Donaldson's face slowly disappears and is replaced by a grin and he looks from Rose-Anne to Barry. He thinks he has discovered something and revels in the thought. Suddenly something occurs to him and a serious look comes over his face and in a very thoughtful way he turns and looks to -

427/

INT. BILLY'S BEDROOM.

Willie enters slowly, closes door after her, leans back against it a moment, then crosses to where she left the lessons. She

424.

DOORWAY OF RANCH HOUSE. Billy of Irony Christa her lips as she wills in same position we left her in -- slowly turns and exits inside, then away.

425.

CLOSE UP DONALDSON. REAR OF HOUSE.

That suggests a very serious problem to Donaldson. He drops his head in deep thought, then casts his eyes over to Barry, swags his head and slowly sinks back and away from the spot in a thoughtful manner, answers in a preoccupied manner. Donaldson notices this and keeps feeding him questions, hoping he will break the glad news. Barry takes out a wallet, gives Donaldson a sum of money and plenty of instructions, during

426.

CLOSE UP BARRY AND ROSE-ANNE. him wisely. Donaldson takes Still fingering the ring and looking down at her -- he says slowly: and hurries away. Barry just looks after him a moment, and wonders if he's been eating less or something. Then he dismisses the matter from his mind and exits to the house.

TITLE

"YOU DON'T REALIZE THAT THIS RING MEANS MORE THAN JUST A PLAIN BAND OF GOLD."

429

INTERIOR RANCH LIVING ROOM. LONG SHOT.

She looks up at him. She is crying softly, and very humbly and she says:

TITLE

"I NEVER HAD TIME TO THINK BEFORE - BUT OUT HERE I'VE HAD PLENTY OF TIME. I KNOW NOW, WHAT A LITTLE FOOL I AM."

430

CLOSE UP BILLY.

Looks all around, hears

431

Barry knows she has to get this off her chest. She cries a little then a sudden idea hits her. She looks up at Barry very seriously as she says: who is in the room, steps, darts with surprise.

TITLE

"DO YOU KNOW, BARRY, THAT NINE OUT OF EVERY TEN WOMEN WRECK THEIR OWN LIVES BY GETTING THEIR OWN WAY?"

432.

CLOSE UP BILLY.

Standing where we left him. His face hardens and a set look comes around his mouth.

433

Rose-Anne says this with the air of having made a great discovery. Barry smiles a little ruefully, knowing better than to agree with her fully. She is thoroughly repentant and anxious for Billy again. She humbly says:

With a cry of welcome, Barry springs across the room and greets Billy.

TITLE

"BILLY KNOWS THAT'S BEST FOR ME AND HE'S GOT TO TAKE ME BACK. I'LL MAKE HIM."

Continued:

Rose-Anne finishes her title earnestly, absolutely unaware that she has contradicted herself. Barry smiles a little but pats her on the shoulder as he says: "That's the stuff. That's the girl." Rose-Anne smiles confidently. Barry says: "Come on up to the house now." Rose-Anne demurs, becoming aware of her tear-stained face and rumpled hair, and says: "No, you go on, I look a fright." He grins and agrees and goes on. After he leaves the scene she digs up a powder puff and starts to repair her make-up.

Barry does not throw up his hands or cower, he simply looks at him in surprise. Billy thinks he is stalling for time, and flying into a rage, and mousing him with the gun he repeats, "you - you." Barry slowly gets the drift. INT. WILLA'S BEDROOM. Willa enters slowly, closes door after her, leans back against it a moment, then crosses to where she left the lemons. She looks down at them, a smile of irony twists her lips as she thinks - "What a fool I've been." With one sweep of her hand she clears them away.

EXT. NEAR BUNKHOUSE OR REAR OF HOUSE. Donaldson on, doing a lot of heavy thinking. Barry enters, calls out a greeting. Donaldson greets Barry very effusively, as though seeing him for the first time. Asks Barry all about his trip, which Barry answers in a preoccupied manner. Donaldson notices this and keeps feeding him questions, hoping he will break the glad news. Barry takes out a wallet, gives Donaldson a sum of money and plenty of instructions, during which Donaldson keeps "yessing" him wisely. Donaldson takes the money, and with a glance at the house says: "Sure, I'm wise," and hurries away. Barry just looks after him a moment, and wonders if he's been eating loco or something. Then he dismisses the matter from his mind and exits to the house. Rose-Anne gives a little cry of recognition and delight and leaves the doorway.

INTERIOR RANCH LIVING ROOM. LONG SHOT. Billy enters slowly, stands in center of room and looks all around.

Rose-Anne's cry has caused both men to turn to the doorway and she flies into Billy's arms. He just grabs her. Barry turns away with a "Whew, I'm glad that's over."

CLOSE UP BILLY. Looks all around, hears something, looks to -

CLOSE UP ROSE ANNE AND BILLY. She is in his arms telling him what a wonderful man he is and RANCH DOORWAY. is that she ever ran away. Both are totally Barry enters and when he sees who is in the room, stops, dumb with surprise.

CLOSE UP BARRY. CLOSING UP BILLY. Looking at them, a half smug smile on his face. Standing where we left him. His face hardens and a set look comes around his mouth.

CLOSE UP ROSE-ANNE AND BILLY. RANCH LIVING ROOM. LONG SHOT. camera. She is talking up to Billy. With a cry of welcome, Barry springs across the room and greets Billy. She is holding her to him, and with his right hand, which is holding the gun he is punctuating his remarks with gestures, so that the gun is waving ominously.

434

RANCH LIVING ROOM. MED. SHOT. BOTH.

Billy steps Barry by pulling a gun from his pocket and demanding:

TITLE "NEVER MIND ALL THAT.

435

CLOSE UP SHOWING BILLY WHERE'S MY WIFE? AND THE ARM WITH THE GUN. The conversation must be very animated, because the gun is waving wildly.

Barry does not throw up his hands or cower, he simply looks at him in surprise. Billy thinks he is stalling for time, and flying into a rage, and menacing him with the gun he repeats, "Don't stand there, you - you." Barry slowly gets the drift of what's on Billy's mind and says, "Put away that gun and calm down a bit and I'll talk to you." Billy is in a white fury by now and what he thinks is trying to gain time, and he says: "I'll give you just five minutes to produce her, or I'll blow the top of your head off, you dirty rotter, etc."

436

MED. SHOT.

Barry carefully moves in on the couple and from a strategic LIVING ROOM DOOR TO EXT. SHOOTING TO THE OUTSIDE. fingers. Much Rose-Anne slowly crosses the porch and starts to enter the room when she sees: out of the clench with Rose-Anne. He looks at Barry a little ashamed. There is an awkward pause during which Barry looks down at the gun. Rose-Anne is rather embarrassed.

437

FROM HER ANGLE. LIVING ROOM.

Billy menacing Barry with the gun and giving him Hell. Barry is saying, "Just a minute."

438

CLOSE UP BARRY.

He is looking down at the gun anxiously, and rather.

439

DOORWAY.

Rose-Anne gives a little cry of recognition and delight and leaves the doorway.

440

A BB cal. pearl handled gun lying in it.

441

MED. SHOT.

Rose-Anne's cry has caused both men to turn to the doorway and she flies into Billy's arms. He just grabs her. Barry turns away with a "Whew, I'm glad that's over." Barry gets stuck for words. Barry notices his disfigurement, and handing him back the gun, says:

442

CLOSE UP ROSE ANNE AND BILLY.

She is in his arms telling him what a wonderful man he is and how sorry she is that she ever ran away. Both are totally oblivious of Barry. LIABLE TO GET SORE AT YOU."

443

Billy takes the gun and Barry laughs good naturedly.

CLOSE UP BARRY.

Who is just looking at them, a half amused smile on his face. Suddenly his face becomes sober and he draws his body sideways.

444

CLOSE UP ROSE-ANNE AND BILLY.

Rose-Anne's back is to the camera. She is talking up to Billy, whose arms are about her, and he is talking down to her. His left arm is holding her to him, and with his right hand, which is holding the gun he is punctuating his remarks with gestures, so that the gun is waving ominously.

442

CLOSE UP BARRY.

Sort of shadow boxing to keep out of range.

443

CLOSE UP SHOWING JUST ROSE ANNE'S BACK AND THE ARM WITH THE GUN. The conversation must be very animated, because the gun is waving wildly.

444

CLOSE UP BARRY.

Doing his damndest to keep out of range of the gun. He decides not to take any unnecessary chances and he gingerly moves out of shot.

445

MED. SHOT.

Barry carefully moves in on the couple and from a strategic position carefully removes the gun from Billy's fingers. Much relieved when he has done so. This action makes Billy aware of Barry and he steps out of the clinch with Rose-Anne. He looks at Barry a little shamefaced. There is an awkward pause during which Barry looks down at the gun. Rose-Anne is rather embarrassed.

446

CLOSE UP BOTH NEAR WAGON.

His back is to the camera. At the sound of her voice he turns and straightens up and looks at her in surprise, noticing how

445.

CLOSE UP BARRY.

When Billy says it is Rose-Anne's gun and that she would ask a favor of him. She says: "I beg your pardon, I've changed my mind, I think I'll walk." And she attempts to pass him. He says, "Wait a moments second." The manner in

447.

CLOSE UP BARRY'S HAND.

her to stop and look at him. He has a 22 cal. pearl handled gun lying in it. grows into a patronizing grin (as if he were in on the whole thing) and adopting the air of one who is discharging an employee, he fishes out an envelope out of his pocket and hands it to her. She takes

448.

MED. SHOT OF GROUP.

then he says: They all notice what Barry is doing. Billy especially, and he starts to make some apologetic speech, but gets stuck for words. Barry notices his discomfiture, and handing him back the gun, says:

TITLE

"IF YOU SHOT ME WITH THAT THING AND I EVER FOUND OUT ABOUT IT - WELL, I'D BE LIABLE TO GET SORE AT YOU."

Billy takes the gun and Barry laughs good naturedly.

TITLE

"A WOMAN WILL PUT UP WITH NEGLECT, ILL TREATMENT, EVEN ABUSE FROM THE MAN SHE LOVES, BUT -- SHE WILL NOT ACCEPT HIS PITY."

449.

EXT. SIDE DOOR OF RANCH HOUSE:

The door opens softly, and Willa dressed to go away (in the new dress which was lying on the bed) carrying her bag with a wistful determination, exits. In a fury she snatches the lavalier and hurries it across the fence, and screams, "Get away!" Donaldson looks at her a second, then looks in the direction of the lavaliers, and with a shrug of his shoulders

450.

AT FENCE OR GATE. Willa sinks back against the fence. Donaldson is just bringing a wagon to a halt, putting the lines over the horses' backs, as he turns to adjust the traces, going behind the horses, when Willa enters the scene. He does not hear her approach. She is going to pass him when she happens to glance at the wagon, sees the figure of a man fiddling with the trace chains. (She does not recognize Donaldson.) "You were in my position? What else could I believe?" At this Rose-Anne jumps to her feet, and adopting her old manner, says: "Why the idea?" and is all ready to put on one of her old time

451

CLOSE UP WILLA. When Barry, sensing the turn of affairs, standing looking at the wagon. An idea occurs to her and, clearing her throat, she says:

TITLE "WILL YOU PLEASE DRIVE ME TO THE STATION?"

452

EXT. FENCE OR GATE. She is holding the torn envelope in one hand, and in the other she has a railroad ticket. On her face is a look of stunned surprise, which gradually changes to a bitter little smile. CLOSE UP BOTH NEAR WAGON. again and with a look of disgust his back is to the camera. At the sound of her voice he turns and straightens up and looks at her in surprise, noticing how she is dressed. When Willa sees it is Donaldson she has spoken to she bites her lip in vexation. He is the last man on the ranch she would ask a favor of. She says: "I beg your pardon, I've changed my mind, I think I'll walk." And she attempts to pass him. He says, "Wait a minute second." The manner in which he says it causes her to stop and look at him. He has a goofy, peculiar look on his face, which grows into a patronizing grin (as if he were in on the whole thing) and adopting the air of one who is discharging an employee, he fishes out an envelope out of his pocket and tenders it to her. She makes no effort to take it, then he says:

453

LIVING ROOM. MED. SHOT. TITLE "YOU MIGHT AS WELL TAKE THIS. They look at one another. Neither BARRY BOUGHT IT FOR YOU." Finally Billy shakes his head in the negative, and says he guesses he had better be getting along, to which Rose-Anne, who has been Barry's name being connected with it, gives the envelope a new significance in her eyes, and she slowly takes it from him and looks at it. She is about to open it when she looks up and sees Donaldson watching her. She gives him one of those 'on your way' glances and with a smile which is almost gloating, he nonchalantly exits.

453

At this Rose-Anne jumps around in glee, at the prospect of an early start. Billy says he'll go out and get his bags, and CLOSE UP WILLA. She wonderingly tears open the envelope, and draws forth a railroad ticket. The wonder on her face increases.

454

LIVING ROOM DOOR TO EXT. Donaldson comes up and steps into the room. BACK TO DONALDSON. Closely watching her. His hand goes to his pocket and he draws out the lavalier which he extends to her.

455

MED. SHOT. BOTH.

This action attracts her, and she looks up and see what he is offering her. She looks at the lavalier, then up to his face, realizing what he is offering her. In a fury she snatches the lavalier and hurls it across the fence, and screams, "Get away!" Donaldson looks at her a second, then looks in the direction of the lavalier, and with a shrug of his shoulders he moves out. Willa sinks back against the fence.

456

INT. LIVING ROOM. SHOT.

Billy, Rose-Anne and Barry on. Billy is apologizing, explaining his mistake. He asks: "What would you go if you were in my position? What else could I believe?" At this Rose-Anne jumps to her feet, and adopting her old manner, says: "Why the idea?" and is all ready to put on one of her old time arguments, ~~xxxxxx~~ when Barry, sensing the turn of affairs, hollers, "Time!" at which the argument stops and all laugh.

457

TITLE "WELL, IT'S ALL FIXED."

458

EXT. FENCE OR GATE. CLOSE UP OF WILLA.

459

She is holding the torn envelope in one hand, and in the other she has a railroad ticket. On her face is a look of stunned surprise, which gradually changes to a bitter little smile. She looks up at the ticket again and with a look of disgust she lets it slip from her fingers, then the old, hard, careworn look that we saw in the opening scene of the picture comes over her face. ~~Donaldson~~ is leisurely taking something out of his pocket. His eyes travel to -

460

461

MED. SHOT.

462

She picks up her bag and starts to leave when once again her eyes fall on the wagon. She goes over to it, hesitates, looks back at the house - a look of defiance comes over her face. She climbs in and starts to turn the horses around.

463

LIVING ROOM. MED. SHOT.

Barry is making them some sort of a proposition. They look at one another. Neither seems over enthusiastic. Finally Billy shakes his head in the negative, and says he guesses he had better be getting along, to which Rose-Anne, who has been looking around the place, eagerly agrees. Barry says:

464

CLOSE UP DONALDSON.

Donaldson ~~leisurely~~ ~~he went into his pocket~~ TITLE "BETTER WAY YOU WAY. - I HAVE ALREADY SENT FOR ROSE-ANNE'S RAILROAD TICKET."

465

At this Rose-Anne jumps around in glee, at the prospect of an early start. Billy says he'll go out and get his bags, and exits. Barry ~~kids~~ Rose-Anne, or Donaldson, and says: "Hey, what's the idea?"

466

LIVING ROOM DOOR TO EXT.

Donaldson comes up and steps into the room.

Donaldson has the tobacco in his hand and is leisurely turning to the door. (He has the air of one who is a privileged person here) He stops at Barry's remark, turns to Barry with a stupid "Buddy" look.

Continued:
 461 **FLASH OF BARRY AND ROSE ANNE.** Barry is enjoying every second of the situation. He is kidding her in a familiar manner, as if he, Donaldson, were out of his mind. In fact he is starting to doubt his sanity. Donaldson says in his most matter-of-fact way:
 462 **DOORWAY.** Donaldson enjoys it for a minute, then coughs. **CLEANSED OUT. IT WAS A CATCH.**
 463 **LIVING ROOM, LONG SHOT.** Barry hears the cough, and turning goes to the door and Donaldson. And asks in a bewildered way, "Which one did you give them to?" Donaldson looks at Barry and a reassuring smile comes over his face. He sneaks a look at Rose-Anne (who doesn't know what it is all about) and indicating the outside with a jerk of
 464 **DOORWAY, BOTH.** Barry enters to Donaldson, who smiles easily and says:
 TITLE "WELL, IT'S ALL FIXED."
 465 Donaldson smiles complacently at his own cleverness. Barry is still very much in the dark as to what it's all about, and asks: Barry answers, "That's fine." Donaldson's hand goes to his pocket, while Barry waits for him, so stupidly dumb. Leaning forward confidentially he says, out of the side of his mouth (so Rose-Anne won't hear) "I thought it was all fixed, and the doctor said so."
 466 **CLOSE UP DONALDSON.** Leisurely taking something out of his pocket. His eyes travel to -
 467 **CLOSE UP ROSE ANNE.** And he starts to go. Barry puts out his hand and catches hold of Donaldson's arm. Barry says, "What are you talking about, Miss Brookes?" Barry is very much just standing where Barry left her, looking with idle curiosity to the door. A change in Barry's face, and he starts to doubt his own cleverness, and begins to lose his easy manner. Barry is impatient at his delay in answering, and says: "What is it?" Donaldson, completely at sea by now, looks at Rose-Anne and
 468 **CLOSE UP BARRY.** Waiting for whatever Donaldson is getting out of his pocket. He grows impatient at Donaldson's lackadaisical manner, and his eyes travel to Donaldson's face. **I THOUGHT - ON ACCOUNT**
 469 **CLOSE UP DONALDSON.** Barry wakes him up with an impatient gesture and Donaldson brazenly looking over to (Rose-Anne) finally gets what he went into his pocket for, and draws out a sack of tobacco.
 470 **CLOSE UP BARRY.** He doesn't know what to make of Donaldson, and says: "Hey, what's the idea?"
 471 **MED. SHOT.** When Barry gets the full meaning of Donaldson's words he drops his head from Donaldson's arm and steps back. He looks at him for a moment, then BANG! he hits Donaldson on the jaw, knocking He stops and picks him up and shakes him and bawling Donaldson has the tobacco in his hand and is leisurely turning to the door. (He has the air of one who is a privileged person now) He stops at Barry's remark, turns to Barry with a stupid "Huh?"
 Cont.

FADE OUT.

Continued:

Barry says, "Where's the tickets?" A blank look on his face, which Donaldson takes for anxiety. He is enjoying every second of the situation. Barry looking at him as if he, Donaldson were out of his mind. In fact he is starting to doubt his sanity. Donaldson says in his most matter-of-fact way:

CLOSE UP WILLIE ON REAR.

Some old bitter smile on her face. She hears something.

TITLE "I GAVE IT TO HER AND SHE CLEARED OUT. IT WAS A CINCH."

END OF SCENE.

The last with a very disparaging wave of his hand, as if he were making light of the job. Barry just gazes at him dumb-founded, and asks in a bewildered way, "Wh-wh-who did you give them to?" Donaldson looks at Barry and a reassuring smile comes over his face. He sneaks a look at Rose-Anne (who doesn't know what it is all about) and indicating the outside with a jerk of his head, says: back (into lane).

TITLE "THE 'OTHER ONE'."

WHEEL IN ROAD.

Around the bend comes a horseman. He comes closer and we see Donaldson smiles complacently at his own cleverness. Barry is still very much in the dark as to what it's all about, and asks: "Who are you talking about?" Donaldson swears softly under his breath, never did he see Barry act so ~~stupid~~ dumb. Leaning forward confidentially he says out of the side of his mouth (so Rose-Anne won't hear) see who it is, and recognizes Barry. She turns front and whips up team, and the horses start to go like the devil.

TITLE "THE BROOKES DAME."

And he starts to go. Barry puts out his hand and catches hold of Donaldson's arm. Barry says, "What are you talking about, and how does it concern Miss Brookes?" Barry is very much alive now that everything is not as it should be. Donaldson sees the change in Barry's face, and he starts to doubt his own cleverness, and begins to lose his easy manner. Barry is impatient at his delay in answering, and says: "What is it?" Donaldson, completely at sea by now, looks at Rose-Anne and thoughtfully stammers -

DEEP RUN IN ROAD.

Wheels of TITLE "I THOUGHT - ER - I THOUGHT - ON ACCOUNT ----"

and he stops. Barry wakes him up with an impatient gesture and says: "On account of what?" Donaldson still looking at Rose-Anne and nodding his head toward her significantly, continues:

She struggles frantically to right herself on the flying wagon and in doing so the reins slip from her fingers. She clutches at the reins in vain.

TITLE "--- OF YOUR WIFE -- YOU WANTED TO GET RID OF THE BROOKES WOMAN."

When Barry gets the full meaning of Donaldson's words he drops his hand from Donaldson's arm and steps back. He looks at him for a moment, then BANG! he hits Donaldson on the jaw, knocking him down. He stops and picks him up and shakes him and calling him everything, asks him where she is. Donaldson indicating the outside, says he's gone to the station., Barry boots him out of the house, and excusing himself to Rose-Anne, runs out.

FADE OUT.

472

EXT. ROAD. FADE IN.
Willa in wagon driving along at a fairly smart pace.

473

CLOSE UP WILLA ON SEAT.
Same old bitter smile on her face. She hears something.
starts to round the bend.

474

BEND OF ROAD.

485

A horse's hoofs coming toward camera at a mad gallop.

475

CLOSE UP WILLA ON SEAT.
Reverse shot, shooting from behind her. She turns in her seat and looks back (into lens).

476

BEND IN ROAD.

Around the bend comes a horseman, he comes closer and we see it is Barry. dangling between them.

477

REVERSE SHOT. WILLA ON SEAT.
She is trying hard to see who it is, and recognizes Barry.
She turns front and whips up team, and the horses start to go like the devil.

478

ROAD SHOT.
Barry sees her, gives a yell and tells her to stop.
the hill and race across the ravine in an effort to head her off.

479

WILLA ON SEAT.

Driving and whipping the horses, at the same time looking back.

480

MED. SHOT. WILLA ON WAGON.

She now recognizes the futility of yelling at the horses and looks for a safe place to jump. First she looks on one side

480.

DEEP CUT IN ROAD.

Wheels of Willa's wagon roll in and bounce out.

481

WILLA ON THE SEAT.

Wagon gives a terrific bounce, throwing her away up in the air.
She comes down on the seat with a bang and all off balance.
She struggles frantically to right herself on the flying wagon and in doing so the reins slip from her fingers. She clutches at the reins, but in vain. They slip down around the horses feet.

481

MED. SHOT.

She realizes this and looks on the other side.

482

LONG SHOT.

482

The wagon careens wildly around a bend in the road, the lines ~~and~~ dangling on the ground between the flying feet of the horses who are now running away.

483 CLOSE UP WILLA ON SEAT.
483 She is hanging on as best she can and yelling "Whoa!" to the horses. Her eyes to shut out the sight, and sits there hanging on, a picture of despair.

484 LONG SHOT OF ROAD, WITH A HORSESHOE CURVE.
484 Wagon with horses running wild, and Willa hanging on to seat, starts to round the bend, and starts up opposite bank.

485 ROAD. (RUNNING SHOT.) OF THE HILL.
485 Barry on his horse comes in, his eyes anxiously following the wagon ahead. He sees it start to round the bend. He thinks she is mad to drive at that reckless rate on a dangerous road. He yells at her but of course she doesn't hear him. Suddenly he sees that she has no control over her team, and he pulls his horse down and strains his eyes.
486 Barry and his horse come up over the edge of the ravine and onto the road. Barry sends his horse along the road in the same direction looking back, waiting for Willa's team to come ROAD, so he can do a "pick-up."
486 Showing just the feet of the runaway team, with the lines dragging and dangling between them.

487 ROAD.
487 Willa's team and wagon come in, through and out of the picture.

488 ROAD.
488 Barry is almost frantic, and turns his horse off the road and down.
489 ROAD, WITH TREES GROWING ON ONE SIDE WHICH HAS A BIG OVERHANGING BOUGH.
489 Barry riding along easily, looking back and waiting for the team
488 LONG SHOT. To right and up to him, passes under the bough, sees Showing Barry turning his horse off the road which is cut in, the side of a hill, and slide his horse down the steep side of the hill and race across the ravine in an effort to head her off.

489 ROAD. (SHOOTING HEAD ON)
489 Willa's team comes racing around the bend and right into camera.

489 MED. SHOT. WILLA ON WAGON.
489 She now recognizes the futility of yelling at the horses and looks for a safe place to jump. First she looks on one side
500. of her - BARRY ON THE BOUGH.
500. He sits perched on the bough and when he sees Willa's team approaching he makes some sign to attract her attention, and lowers himself so that he is hanging by his knees.

490 SHOT OF CUT BANK.
490 Flying past her, so close she could almost touch it. If she jumped off on that side it would mean that she would roll under the wheels. WILLA ON WAGON.
501. She is hanging on staring straight ahead, resigned to her fate, when she sees something which causes a look of hope to come over her face.

491 MED. SHOT.
491 She realizes this and looks on the other side.

502 CLOSE UP.
502 Barry hanging upside down from limb of tree. He yells:
492 FLASH OF EDGE OF THE ROAD SPINNING PAST WITH THE DEEP RAVINE A STRAIGHT DROP BELOW. ALMOST CERTAIN DEATH.

TITLE "START UP!"

- 493 MED. SHOT. WILLA ON WAGON.
She closes her eyes to shut out the sight, and sits there hanging on, a picture of despair.
- 494 LONG SHOT BOTTOM OF RAVINE.
Barry's horse struggling and starts up opposite bank.
- 495 HALF WAY UP THE SIDE OF THE HILL.
Barry's horse struggling up the side of the hill, Barry spurring him on.
- 496 ROAD ON EDGE OF RAVINE.
Barry and his horse come up over the edge of the ravine and onto the road. Barry sends his horse along the road in the same direction looking back, waiting for Willa's team to come along so he can do a "pick-up."
- 497 ROAD.
Willa's team and wagon come in, through and out of the picture.
- 498 ROAD, WITH TREE GROWING ON ONE SIDE WHICH HAS A BIG OVERHANGING BOUGH.
Barry riding along easily, looking back and waiting for the team to come into sight and up to him, passes under the bough, sees it, gets an idea, stops his horse and jumps off, runs to tree, climbs it and out onto limb.
- 499 ROAD. (SHOOTING HEAD ON)
Willa's team comes racing around the bend and right into camera.
500. CLOSE UP BARRY ON THE BOUGH.
He sits perched on the bough and when he sees Willa's team approaching he makes some sign to attract her attention, and lowers himself so that he is hanging by his knees.
501. CLOSE UP WILLA ON WAGON.
She is hanging on staring straight ahead, resigned to her fate, when she sees something which causes a look of hope to come over her face.
- 502 CLOSE UP.
Barry hanging upside down from limb of tree. He yells:

TITLE "STAND UP!"

503

CLOSE UP WILLA ON WAGON.
She stands up and stretches forth her hands.

504

LONG SHOT. ROAD. (SHOOTING FROM BEHIND WAGON)
Wagon tears up the road, passes underneath the tree, Willa standing up in the wagon with hands outstretched. Barry, hanging from the limb, catches her by the wrists and lifts her clear of the wagon, which goes on up the road without its passenger.

505

CLOSE UP WILLA.
Suspended in mid-air, wide-eyed, can hardly believe it is true. Then the reaction sets in, and woman like, her head drops over limply. She has fainted.

506

LONG SHOT ROAD.
Willa suspended in fainting condition. Barry drops her to the ground where she falls in a crumpled heap. Barry drops to ground beside her.

LAP DISSOLVE TO

507

WILLA'S BEDROOM AT RANCH.
CLOSE UP WILLA in bed, propped up. She smiles ere
listening to someone. Cut and match to

position - indicates something opposite side of the
bed. Both look over to - (Match the turn of Willa's head to)

509

CLOSE UP BOTH.
Barry standing there smiling down at her as he says:

TITLE "SHE'S RIGHT! I SAVED YOUR LIFE
TWICE. NOW IT'S YOUR TURN TO
SAVE MINE BY STAYING HERE."

She smiles at him tenderly. He leans down and kisses her, and her arm goes around his neck.

DISSOLVE TO:

FULL SHOT OF ROOM.
Showing Barry and Willa in the last position, with Billy and Rose-Anne standing on the opposite side of the bed, smiling down at them.

FATE OUT.

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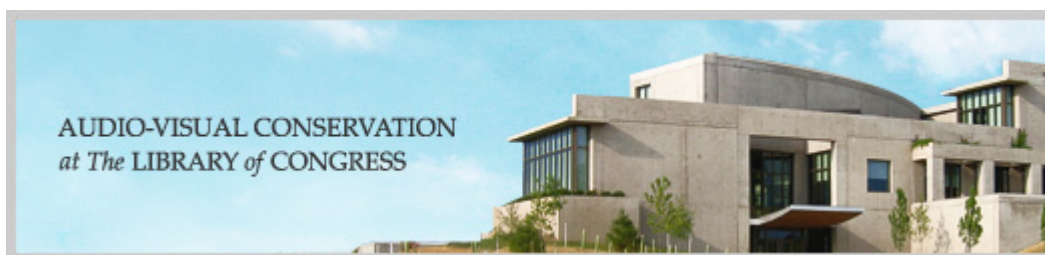
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